

THE

digest

19 #7



Both Members of This Club by George Bellows. See Page 22

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Review of the Year

AS IN ALL PHASES of civilian life, the art world felt in 1944, for the first time, the full impact of the war. And yet it was a spiritual, rather than economic reaction, for war-production prosperity, which first began to filter down into the so-called luxury fields the year before, continued unabated under the drive of easy money and high taxes. But, amid these boom times, reminiscent of the 1920s, many began to realize that it was also a time for serious self-examination. Succeeding waves of optimism, engendered by wishful wanting and incorrect prognostications of the military experts, were giving way at year's end to grim realization of the desperate struggle ahead before complete victory. Through force of circumstance America had become the world's art center, but this responsibility carries with it the sobering thought: are we capable of such leadership once the art of the world is again placed under normal competition. That was the \$64 question realists were debating as 1944 drew to a close, and on the basis of present returns the decision is in doubt, for it must be admitted that the level of contemporary American art has dropped since Pearl Harbor—a natural condition when we consider how many of our younger artists are operating guns or machine tools.

Indicative of the uncertain state of mind in which the art world finds itself is the transitional, blindly searching mood of the artists. Abstractionists and surrealists are confused in the definitions of even their high priests; social protesters, who once glorified political action, now paint pink-and-heavenly-blue landscapes; conservatives utilize the basic laws of modernism most effectively; and John Marin joins the National Academy. All is confusion, but out of chaos will probably come a greater American art.

One of the most significant developments of 1944 was the practical evidence of a closer alliance between art and industry—to the mutual benefit of both, and with no sign of the tin-cup that has become almost symbolical of the traditional role of artist and his patron. The Pepsi-Cola Company subsidized an exhibition called "Portrait of America," spent something like \$20,000, and garnered many thousands of dollars worth of free publicity, plus the nucleus of a good art collection. For Pepsi-Cola, a jury of numerous artists did a weak job of picking the 150 exhibits, while a separate jury of critics, museum directors and artists used better judgment in making the following awards: \$2,500 to Waldo Peirce's *Maine Swimming Hole* (one of the few happy paintings in the show); \$2,000 to Philip Evergood's *Wheels of Victory* (good, if you like Evergood); \$1,500 to Louis Bosa's *Sidewalk Market* (richly painted genre); and \$1,000 to Joseph de Martini's solidly constructed *Summer Day*. Eight \$500 prizes were distributed among Stuart Davis, Vincent Spagna, Sol Wilson, Louis Guglielmi, Arthur Osver, Lucile Corcos, Xavier Gonzalez and Philip Reisman.

Another sign pointing to an intelligent, functional patronage of the art of our time by business executives, was the founding of the Encyclopædia Britannica collection under the able direction of E. H. Powell and Glenn Price. The objective here was not just to represent an artist, as is so frequently done, but to represent the artist at his best. The

collection, now numbering 120 paintings, is perhaps the best formed in America in many years; will have its public debut next April at the Art Institute of Chicago. *Life Magazine* continued to send its art-correspondents to record graphic deeds on global battlefields, scored its best hit with David Fredenthal in the South Pacific. Standard Oil of New Jersey did well to commission Adolf Dehn, Reginald Marsh, Millard Sheets and David Fredenthal to portray the role of oil in this most mechanized of conflicts.

In line with the front-page news of the day, the popularity of war-subject pictures gained. There was divided opinion regarding the quality of these subject paintings. One side held that the best martial pictures must be imaginative works, done in the objective solitude of the studio, with the abstract symbols of the introvert carrying the message. Others, with better logic, argued for the on-the-spot pictorial report of direct action, balancing the hasty execution of the picture against its undeniable authenticity. The truth lies somewhere between the two camps, and the greatest war pictures will come after the guns are silent from artists who remember what they experienced under fire. At least, we know that this war is being covered far better than World War I, which inspired a minimum of good art. Among the best war art exhibitions of 1944 were: *American Battle Paintings, 1776-1918*, held at the National Gallery of Art and the Museum of Modern Art; *Portrait of Warriors, 1776-1944*, at Portraits, Inc., in New York; and *Naval Aviation in the Pacific*, at the Metropolitan Museum.

Faced with transportation difficulties, most of the national salons have become all-invitation affairs for the duration. The Carnegie National (the famed "International" will be resumed after V-E Day), once again proved the greater efficiency of one qualified juror over the group system of several compromising artists. Consensus of the critics was that John O'Connor, Jr., acting director, invited to Pittsburgh paintings superior to the artists' averages. It was an excellent show, but a jury of three museum directors—Daniel Catton Rich, Henri Marceau and Gordon Washburn—voted, for some inexplicable reason, first prize to *Room 110*, a typical, off-balance still life by Yasuo Kuniyoshi. Other Carnegie honors went to Marion Greenwood, Doris Lee, Waldo Peirce, Raphael Soyer, Stuart Davis, Horace Pippin (talented Philadelphia Negro primitive) and John Rogers Cox (popular award).

The Virginia Biennial was another all-invitation show where the prizes did not reflect the quality of the exhibition. From the jury's list of ten recommendations, the Virginia Museum purchased: Yasuo Kuniyoshi's *Nevadaville*, a dreary, mediocre landscape; and Arbit Blatas' *Dorothee Painting*, a muddy-pigmented figure in interior. The Payne Medal awards showed better discrimination: *Rooftop Magic* by Arthur Osver and *Circus Strong Man* by John Decker.

On a higher level were the prize awards at the Pennsylvania Academy's 139th annual exhibition. Once again Yasuo Kuniyoshi was singled out for honor position, but this time it was an upside-down still life of distinct paint quality, called *End of Juanita*. The coveted Temple Medal went to Franklin

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THE READERS COMMENT

"Intellectualism"

SIR: Hartley and Feininger, those two "intellectuals," examples of whose work were recently exhibited at the Museum of Modern Art with the enthusiastic approval of the ART DIGEST, symbolize that manifestation of the human spirit so difficult for us bourgeoisie to enjoy, understand or explain. Their works are neither decorative nor attractive to us, nor creative nor constructive. The brazen arrogance with which these men condescend to offer for the contemplation by our simple minds, muddy compositions smeared on canvases in meaningless designs without pretense to grace or beauty, but with insistence on "intellectualism," is only equalled by their conceit in claiming to be this "intellectualism" in the abstract.

—CHARLES J. MOLLOY, Newark.

Better Than a Text Book

SIR: The DIGEST fills a very important place in keeping all corners of the country informed on current events in art. I use the magazine a great deal in my art appreciation and art history classes. It can do many times more to stimulate a vital and active interest in art than any text book can. I have observed from my experience as a teacher that an appalling number of art students, even graduates, and public school teachers, don't even know of the most prominent galleries and museums, or of their own leading contemporary artists. It is that gap the DIGEST fills, if used to advantage.

—LEON K. AMYX, Salinas Junior College.

Material for Discussion

SIR: My students and I enjoy the DIGEST very much. We don't always agree with the opinions expressed, but it provides plenty of material for healthy discussion.

—DONALD C. BROWN, Grand Rapids.

Too Much Evelyn Marie

SIR: Who is this Evelyn Marie Stuart? And why should she set herself up as a high priestess of what's what in art? Surely, of all people, the critic should be broad in his viewpoint, willing to learn, eager to grasp new ideas and humble in his self-expression. Must we have any more of Miss Stuart's confessions of her personal prejudices?

—GARTH A. HARLAND,
Lehigh University.

Not Enough Evelyn Marie

SIR: I enjoy Evelyn Marie Stuart's snappy and intelligent articles, and wish that the DIGEST carried more of them. Please give me her home address that I may tell her so.

—ROBERT C. VOSE, Boston.
(Ed.: The address is 416 Deming Place, Chicago 14, Ill.)

Seldom Complacent

SIR: I like your independence and your willingness to listen to others. You are often provocative, sometimes contemplative, and seldom complacent.

—GEORGE N. NOTRHROP,
West Roxbury, Mass.

Away from 57th Street

SIR: The DIGEST is invaluable in keeping me posted on the arts, and I look forward to its arrival here in Texas so many miles away from 57th Street.

—SGT. WILLIAM PALMER, Tyler, Texas.

Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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Josephine Gibbs,
Associate Editor

Judith Kaye Reed,
Assistant Editor

Margaret Breuning,
Contributing Critic

Maude Riley,
Contributing Critic

The ART DIGEST

PEYTON BOSWELL, JR., Editor

January 1, 1945

Janet Clendenen,
Editorial Assistant

Rogers Bordley,
Foreign Editor

Marcia Hopkins
Circulation

Edna Marsh,
Advertising



Admirable Nostalgia: FEDERICO CASTELLON



Weeping Girl: DAVID FREDENTHAL (Pencil)

National Academy Opens First Annual of Contemporary Drawings

THE NATIONAL ACADEMY in opening its first annual exhibition of contemporary drawings has inaugurated an innovation heartily to be commended. While it is a large showing reaching up to nearly 400 items, John Taylor Arms, in the catalogue foreword, states that many more drawings were submitted which could not be accepted because of limitations of space. From this we realize that with the public's growing appreciation of drawings, there is a parallel increase of preoccupation with them on the part of the artists.

These contemporary drawings, with a few exceptions, are not like old master work which were usually studies for a later painting or for its details, but are full statements brought to completion. Consequently they become decorations suitable for modern homes, where simplicity of line and color will not contend with their delicacy.

As we all know, an artist reveals himself most fully in his drawings, not only in his rejection of the material he considers irrelevant to his subject, but as much in the choice he makes of the details which he considers essential to its full expression. Naturally, a drawing which merely seems to emulate photographic realism need not be considered. But in his deliberate simplification of visual experience, the artist discloses his personality, his individual

attitude towards art. So that in actuality a drawing can only be considered good or bad as it expresses or fails to express the artist's idea. And this failure may be often attributed to lack of discipline, the long arduous training of hand that finally succeeds in mak-

ing the hand and brain one. It may be recalled that with Daumier, his long practice of drawing on the stone for his lithographs resulted in the remarkable achievement that almost before the idea was formed in his mind, his skilled hand had begun to set it down.

The range of the work at the National Academy has considerable latitude, including academic and modern viewpoints in landscape, figure pieces, abstractions and fantasies.

Figure drawings by Isabel Bishop possess the delicacy and precision of line that marked her earlier work, rather than the vagueness that has recently prevailed in her output. The terse realization of the man sewing, (No. 30) is no less than a triumph.

Gladys Rockmore Davis' *Ballet Dancer*, a complete relaxation of muscular pose; Herman Cherry's *Two Women*, a graceful arrangement of two nudes; Willard Mullin's swift calligraphy in *Between Rounds*, paring down the subject to essentials; the seated nude by Percy Albee, a fine resolution of bodily rhythms; a group of distinguished figure drawings by Eugene Speicher, notably *Standing Nude, Figure-Back*, with the plastic modelling of sculpture, are some of the outstanding figure pieces. And there must be added David Fredenthal's *Weeping Girl*, a

[Please turn to page 31]

Sketch of Max Eastman:
GUY PENE DU BOIS (Pencil)





Month of December: GOBELINS TAPESTRY

Notable Tapestries Given to Metropolitan

A SET OF SPLENDID TAPESTRIES of eighteenth-century provenance has been put on view at the Metropolitan Museum. They were presented to the museum by John D. Rockefeller, Jr., who previously gave the museum the Unicorn series, now at The Cloisters. This recent gift is a set of hangings woven in silk and wood from a sixteenth-century Flemish series, known as the Months of Lucas, as the artist who designed the original cartoons was long supposed to be the sixteenth-century Dutch Lucas van Leyden. The attribution is now given to another Dutch artist, Lucas Corneliz, a contemporary of van Leyden.

The tapestries represent the months of the year and call to mind the exquisite illuminations of the seasons executed for a Book of Hours by the Fifteenth-century Pol de Limbourg, for while they depict diversions of the aristocracy, they are, also, largely concerned with bucolic occupations. They are so ably designed with such clarity of definition of the figures and such beauty of landscapes in which these figures are set that it is not surprising that these designs were chosen in preference to contemporary cartoons.

The tapestries were woven at the Gobelins Manufactury, under the direction of one of its most famous weavers, Michel Audran—a fact attested by his name on four of the tapestries. They were executed for the favorite son of Louis XIV and Madame de Montespan, Louis Alexandre de Bourbon, Count of Toulouse, on whom, it is rumored, the title of Admiral of the French Navy was conferred when he was four years old. His armorial bearings form an ornamental motive at the top of each hanging encircled by the collars of his various Orders, while below is displayed the Anchor of the Grand Admiral of France. A sign of the zodiac confirms the month represented in each design.

These tapestries remained in the family of the Count of Toulouse for more than a century, finally descending

to King Louis Philippe, of France. They were sold with this king's effects and transferred to Eastnor Castle, in England, where they remained until purchased by Mr. Rockefeller.

Aside from their historical interest and their wonderful craftsmanship, the hangings possess the quality of superb decorations. Although the intricately wrought borders, which frame the scenes, are remarkable in their profusion of detail, they do not conflict with the main design, but set it off harmoniously. Ten tapestries are included in this gift, two remaining in the possession of the French Government.

—MARGARET BREUNING.

Nessus: S. WILLIAM HAYTER.
On View at Brandt Gallery



Dynamics in Color

STANLEY WILLIAM HAYTER, leading force of Atelier 17, and etcher-engraver of some fame, is showing six large paintings, two small ones, and a group of drawings on big papers at the Mortimer Brandt Galleries this month.

It is something of a surprise to find an engraver using color the way Hayter does. Timidity or mimicry in its use would be expected since his graphic compositions have relied mainly on movement and a remarkable line of dynamic strength and powerful follow-through. But Hayter's color is bold, even cruel, shocking. And it is no reflection of other surrealists' color. (We can assume that Hayter is a surrealist since mythology has begun now strongly to take the place of Freud and to help out the subconscious.)

Most of the paintings bear Greek mythology titles. The largest painting is of *Nessus*, the ferrying Centaur, who tried to run off with one of Hercules' wives but was killed by the strong man's arrow. *Nessus* stands 78 inches high and in color is the heartiest painting in the group, solidly composed in its multi-colored labyrinthian interior and compelling in its strong reds, black and green of the central figure.

More typical of Hayter's schemes, however, are the pictures composed of separate units which seem to pull force against force within the frame. Such a one is *Urizen*, which we are unable to translate, but whose dominant form is of a figure attempting escape diagonally to the right from center. Two stolid vignettes or insets make up the opposing diagonal. *Niobe* has also three centers, or units, ensnared by elaborate loop-t-loops and color stripes of lavender, yellow, orange and red.

In *Suspended Figure*, where the nude form of a woman clearly appears, Hayter's line, as developed in copper, comes into use with frenzied strokes of black paint. She is like an Aurora amidst icy stalactites; and she reclines quite calmly in her torture chamber.

We couldn't resist asking the prices of Hayter's drawings—made with ink, and fine or wide pens, and introducing color here and there. There's a world of excitement and chained energy to be had in them for seventy-five dollars a paper. This provocative exhibition will run from January 6 to 30.

—MAUDE RILEY.

Four Women

Four women artists, each exhibiting in a different medium, share the Studio Guild Gallery through Jan. 13. Among the 15 accomplished lithographs by Alabama artist Mildred Nungester Wolfe we found *Victor*, *Colo.*, *Mountain Town* and *March Day*, all dealing with the seldom portrayed hill settlements, outstanding. *USO Square Dance* also presents the essential quality of the scene.

Dorothy Sklar's colorful California sketches are all fresh and alert, but the cityscapes, such as *Plaza*, *Street Scene* and *Factory Exit* emerge more successfully than the pictorial landscapes. Patricia Perdon shows character drawings (each one executed with 16 kinds of pencils). Electa Brokaw is represented by high-keyed oils.—J. K. R.

The Art Digest

Gift to Carnegie

CHARLES E. BURCHFIELD's epic watercolor, *The Great Elm*, has been presented to the Carnegie Institute, Pittsburgh, for its permanent collection by Mrs. James H. Beal, Jr. The largest picture ever painted by the artist, the magnificent portrait of a neighbor's farm near Orchard Park, New York, measures 34 inches high and 54 inches wide. (See reproduction at bottom of this column.)

Burchfield is a native of Ohio and has been represented in all the large Carnegie shows since 1927, winning second prize in the 1939 Carnegie International. A one-man showing of his oils and watercolors was held there the same year and a retrospective exhibition of his paintings was also held last year at the Albright Gallery in Buffalo. Soon after this show the University of Buffalo awarded him its highest honor, the Chancellor's Medal "in recognition of the fact that through his convincing revelation of the beauty latent in familiar surroundings he has attained eminence among the painters of his generation and has dignified Buffalo in the eyes of the world."

Our Planetary Neighbors

Hannes Bok is a portrait painter, but it is his imaginary people and landscapes, on view through Jan. 13 at the Ferargil Galleries, that are obviously closer to his heart. A self-taught artist and former logger, Bok has been unjustly accused of imitating various older painters and his work does have a curious, dated look. His pigment is heavy and his color, even when subdued, is somewhat on the calendar side.

The weird *Lunar Landscape*, one of the most striking paintings in the show, is worked in orange, green and brown and its two crumbly figures seem to subscribe to the theory that the moon is made of colored cheese. *Renascence* also occurs on some foreign planet, with its pre-history landscape and stalactite figures. Other paintings deal with *Kalimer the Goddess* and a delightful *Dancing Pig*. *I Saw Three Ships* is a stylized, medieval composition with much appeal.—J. K. R.

The Great Elm: CHARLES BURCHFIELD. Acquired by Carnegie Institute



Show Window: MIKLOS SUBA

Memorial Exhibition for Miklos Suba

PAINTINGS by the late Miklos Suba, at the Downtown Gallery are by an avowed realist, who stated that he did not wish his work to be abstract or sentimental, photographic or "reminiscent." It has obviously none of these qualities, but in translating visual experience, however directly, the artist mixed imagination with his pigments, in that he selected unusual aspects of the usual and discovered the unexpected in familiar scenes.

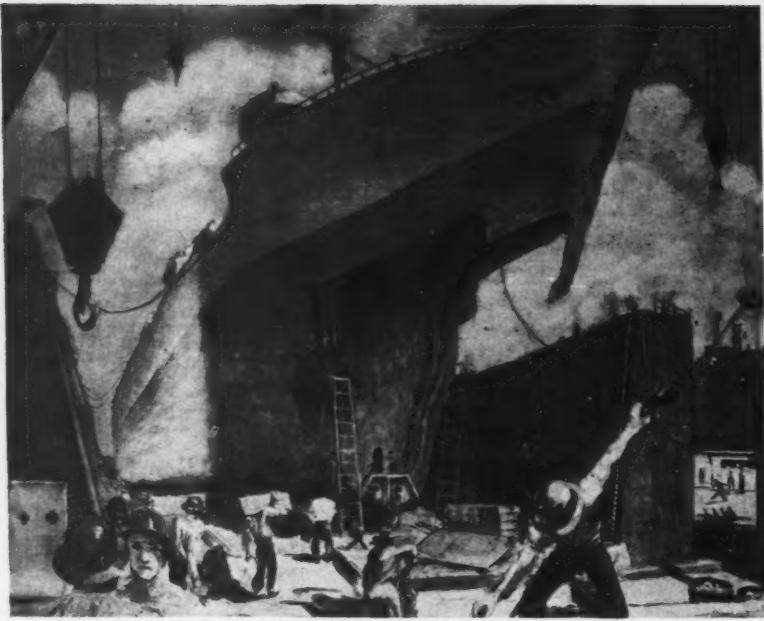
As an architect, the artist was pre-

occupied with buildings and their patterns on city streets. In *Green Shutters*, a blank wall of a building is enlivened by a number of half-opened green shutters at irregular spaces against the grayness of the background, an arrangement that forms a striking design. Suba's gift of design tells heavily in *Manhattan Warehouses*.

Suba was a good painter; his brush-work was fluent, his pigment juicy, and his color, while generally gay, appropriate to his theme. Details, which his perceptive eye observed, are never allowed to obtrude on the general impression of his paintings, yet they add greatly to the interest. Nowhere is this more apparent than in *Show Window*, where little minutiae of decor contribute much to the effectiveness of the figure in the modiste's window.

Suba was born in Hungary and obtained his degree as architect there. After travelling extensively in Europe he came to this country twenty years ago, continuing his profession of architecture, but, also, painting when he had opportunity. His work has been shown in a number of large group shows. Fifteen of his canvases were included in the Modern Museum's exhibition, *Realists and Magic Realists*, where the prevalence of barber poles as motives made special impression. The present showing is his first one-man exhibition, and, alas, did not come in time for him to enjoy the honor, for his death occurred last July. The exhibition will continue until January 20.—MARGARET BREUNING.





Damaged Ship in Port: JULIEN BINFORD

Binford Paints New York Harbor at War

THE SERIES OF PAINTINGS by Julien Binford, at the Midtown Galleries, might be entitled the sinews of war, for they portray not the stress of battle, but the incessant, arduous labor that goes into the supplying of food stuffs and materials for overseas, the protection of our convoys and our coastal water. It forms a gigantic epic, which Binford has told in effective terms.

The paintings were commissioned by *Life*, which owns them, and were reproduced in a November issue of that magazine. The artist was occupied with them for more than a year.

In *Night Silence*, under a broken sky and a sickle moon, a convoy gets under way, as search lights play about to spot possible planes. It is a dramatic picture, but no more so than *Outside Harbor*, where a damaged ship is staggering into port, lifted high on the crest of a wave while a yawl comes to its aid. The later scene of this ship in a shipyard undergoing repairs shows a large part of the hull torn away, probably by a submarine, and gives one shudderingly to wonder how the most intrepid and skillful mariner was ever able to get this wrecked ship to safety.

Binford succeeds in giving a sense of the dynamic power and terrific mass of the heaving seas into which these vessels go. He heightens his drama by his use of light—search lights, flares, spot lights that fairly eat into the darkness around them and bring out strikingly the figures of the men. There are so many varied aspects of this great enterprise that it would be difficult to convey an appropriate idea of the never-ceasing activity—the bomb loader straddling his load of bombs; the harbor tug with tugmen and naval officers guiding a Liberty Ship, a glaring light on its hull; the Harbor Patrol with its intent figures watching the sea; or the loading of vast stores of meat into the ship's hold. The artist has here presented

vividly the unrelenting toil that makes the sea lanes so essential to our fighting lines.

Towards Hellgate, through which many of our convoys pass, is a poetical canvas, its misty light scarcely revealing the gigantic outlines of the great bridge above it and a strange radiance pervading the whole scene. (Until Jan. 13.)—MARGARET BREUNING.

Changes at the Modern

Two men closely associated with the Museum of Modern Art have just been elected to its Board of Trustees, according to Chairman Stephen Clark. The new members are James W. Husted, of the firm of Winthrop, Stimpson, Putnam & Roberts, the Museum's legal advisor; and Monroe Wheeler, Director of the Departments of Exhibitions and Publications, who has been with the Museum since 1938. Wallace K. Harrison, of the architectural firm of Harrison, Fouilhoux & Abramovitz was re-elected to the Board.

Mr. Clark also announced the resignation of James Thrall Soby as Director of the Department of Painting and Sculpture, and the creation of a Research Chair of Painting and Sculpture with Alfred H. Barr as its first incumbent. Mr. Soby resigned his post in order to devote more time to research and writing, but will continue to direct important exhibitions, including the Georges Rouault show scheduled for next Spring.

Aside from writing and research, Mr. Barr's duties will include "the perfecting, development, understanding, appreciation and criticism of the Museum's permanent collections of painting and sculpture," availability for "consultation and advice as requested by the trustees, members of the staff, scholars and interested students . . . for editorial advice and guidance in reference to the Museum's publications."

Eakins' Agnew

THE PAINTING which brought Thomas Eakins the nearest thing to financial recognition achieved during his lifetime (and with it, a flurry of respect for him as an artist) has come back into circulation. His study of Dr. D. Hayes Agnew, central figure of *The Agnew Clinic*, has just been bought by Robert McIntyre of the Macbeth Gallery and E. J. Rousuck of the Newhouse Galleries, from Dr. Albert C. Barnes.

Eakins was commissioned to do a portrait of Dr. Agnew by his students at the University of Pennsylvania on his retirement in 1889. Carried away by his admiration for the man who was one of the greatest surgeons and anatomists of his time, Eakins painted one of the largest (74½ x 130 inches) and most ambitious compositions of his career, picturing the Doctor lecturing to his students in the amphitheatre after a cancer operation. However, he stuck to the price agreed upon, only \$750.

In his book on *Thomas Eakins*, Lloyd Goodrich says: "In 1914 came another mark of recognition; a study for the figure of Dr. Agnew, which had lain around his studio for years was purchased by the collector of modern art, Dr. Albert C. Barnes, for a price, which while not over \$5,000 was still three times as much as the artist had ever received. This transaction, involving a respectable sum of money, at once became news, and Eakins found himself, at the age of 70, a nine days wonder. The veracious press informed the public that the price paid for the painting may, when revealed, prove sensational."

The Agnew "study" shows the finished, near life-sized figure in strong light, with every fold of the white surgical gown modeled and glowing with reflected color—characteristically Eakins in accuracy of detail that was never pedantic. The hands are masterpieces of expressiveness.—J. G.

Dr. Agnew: THOMAS EAKINS



The Art Digest

Salemme Debut

Thomas financial his life respect me back Dr. D. of The bought by Ethel Barnes. do a portraits at a on his by his as one of atomists one of the and most career, to his after a struck \$750.

1928, Lloyd another for the had lain was pur modern art, which, will three had everolving a at once himself, wonder, the pub painting "national." the fin strong in the white glowing artistically that was master-

THIS MONTH the 67 Gallery presents a new figure in the arts, Attilio Salemme who had a brief introduction to 57th St. last season as one of the "youths" scouted by Art of This Century. Salemme lives in New York and is 35 years old. What he paints might be called "stick pictures" except for the inclusion of a few solid interiors among the 28 or more oils, 8 watercolors and 8 drawings. One of these arrangements of a bundle of sticks spread out in lateral progression across the picture surface is called *In Their Own World*. This title can go for all of the series, for you'll not find them stepping out of their world at any point.

It's all very introspective, the variations from one canvas to another being in the color backgrounds and in the minute details drawn so guardedly upon the carefully ruled figures of his paintings. It is in these details that the artist's "idea" is contained, no doubt, but he seems afraid to put it forward. Either that, or he is being obviously confidential, an attitude that is flattering to some folks but which I always regard with suspicion.

For a better conception of what Salemme's compositions look like, think of contemporary American Indian watercolors in which a frieze of standing figures stretches across a page—head-dresses, feathers on poles, shields, etc., forming the catchy details of the formal design. Then take away all human form, diminish the ornaments to symbolic specks, cut down on the color, and you have a Salemme. Picture this in black and white, and you have the drawings.—MAUDE RILEY.

Frank Kirk Praised

Frank C. Kirk, whose work was exhibited at the Robert C. Vose Galleries through December, was given a rousing round of approval by the Boston press.

All the critics agreed on this Russian-born artist's sound workmanship and beauty of color. Lawrence Dame of the Boston *Herald* said: "He is socially conscious in the best sense of the term, an artist who has sympathy for fellow men and knowledge of transient joys and sorrows. The Kirk still lifes show ability to portray the glint, texture and substance of metals."

Dorothy Adlow commented on his facility, and the "readable" variety in subject and mood of Kirk's pictures. She wrote: "Legibility seems one of their emphatic features, for this painter has something of the litterateur in him. His pictures tell about his hobbies, his friends, his travels, his meditations. He uses symbols when he can, or better, accessories which have associative meanings."

Angna Enters Sales

East Coast, West Coast, all around the country—paintings by Angna Enters continue to enter the collections of her co-stars in the theatrical world. Elliott (*Voice of the Turtle*) Nugent bought two of the eight pictures sold on the opening day of her exhibition at the Newhouse Galleries last month. They are *Talent Scout* and *Interoffice Communication*, both Hollywood satires.



Moonlight: JON CORBINO

Charm Characterizes New Corbino Canvases

IT TOOK AESTHETIC COURAGE for Jon Corbino to change the formula which had brought him nation-wide fame, and it is a pleasant chore to note, in his current exhibition at the Kleemann Galleries, that his adventurous spirit has guided him along the right path. Gone are the powerful, Rubenesque compositions of plunging horses and devastating floods—excellent canvases, it is true, but Corbino realized among the first that he was being "typed" at the early age of forty. In their place, he now gives us charm as the French understand the word, together with pure beauty of pictorial conception, both admittedly traits not too prevalent in recent American art production.

Take, for example, the canvas entitled *Moonlight*, with its swirling movement and blue-grey harmonies, its accents of subtle flesh and gold. Grace and charm best define this painting, and it

Sylvia: JON CORBINO



may be accepted as marking the keynote for the exhibition. Here Corbino's command of draftsmanship gives him complete freedom to distort where and when it suits his purpose, and that purpose is achievement of a beauty that lives, with no hint of the crude ugliness that is so often confused with strength. It proves that mastery of technique must precede freedom of expression, if the message expressed is to travel beyond studio walls.

Effective understatement is characteristic of the exhibition. Corbino carries his paintings just far enough to realize his objective; the rest is up to you, and the picture gains by the participation of the spectator, as in the graceful composition called *Dance*. Also, *Gala Performance*, a rhythmically composed group with a truly beautiful woman holding the center of interest. The imaginative *Descent* again illustrates how convincingly this national academician collates the best lessons of modernism with traditional craftsmanship.

That Corbino is one of America's better portrait painters is excellently demonstrated by *Sylvia*, a picture which carried beyond the now stylish "sketch" stage to arrive at a point of complete picture-making. Done carefully and with the enamel finish of skillful underpainting, *Sylvia* has something of the permanent feeling of an old master.

Taken as a group, the new Corbinos reveal an artist who has successfully avoided the label "typical," has denied the static condition of early acclaim.

—PEYTON BOSWELL, JR.

Art Directors Elect

Officers elected at a recent meeting of the Art Director's Club of Los Angeles are: R. W. Williams, of Schmidt Lithograph Co., president; Robert Clark of RKO Theatres, vice president; E. W. Turner of B. B. D. & O. advertising agency, secretary; John Post of Sears Roebuck & Co., treasurer.



Rebecca: Example of Fraktur-Schriften

Fraktur Illuminations Make Unusual Show

A LARGE EXHIBITION of Pennsylvania-German *Fraktur-Schriften*, a highly individual form of illuminated manuscripts, has been placed on view at the Old Print Shop. As the name indicates, much of the value of these decorative works lies in the elaborate calligraphy that is interwoven in their patterns. These illuminations were probably initiated about 1745 by the Brotherhood of the Cloister, at Ephrata, in Lancaster County, Pennsylvania, but were continued variously by ministers and teachers in the counties where German settlements predominated, and finally as late as the 19th century were produced by itinerant and professional penmen.

These manuscripts represent birth and baptismal certificates, confirmation certificates and more worldly specimens in the forms of book marks, color designs and poetic effusions. The lettering employed in great profusion is of a Gothic type which lends itself to decorative effects.

It is interesting to see how many motives of European art appear in these works—the familiar birds and vase of Oriental provenance that was so often carried into European lace patterns and border designs for illuminations, figure here as well as the distinctly Egyptian lotus leaf, which captured European fancy and was introduced into many forms of art.

The predominance of the tulip seems to be explained by the fact that these flowers brought from Persia into Europe were widely cultivated in Germany as well as Holland, and doubtless, transplanted to American soil.

At their highest level, these illuminations show definite artistic accomplishment in their knowing combinations of glowing colors, their intricately devised borders, their beauty of linear patterns, fluent, yet well-ordered. Some of the

later ones, particularly, are arresting for their ingenuous attempts at realism, which results in an engaging quaintness of unmistakable sincerity on the part of the artist.

In such a wealth of items, it is difficult to single out particular examples, but a few may well illustrate the character of the work. The certificate of birth of Fronica Mennert (Lancaster County), dated 1817, has squares at the corners with birds drinking from urns and in the centers between them, a single flower in brilliant colors, while at the sides are upright fishes, which may denote that she was born under the zodiac sign of Pisces. Louise Rheem's certificate contains the flowing calligraphy in a tondo with a figure in the center holding a crown.

Some handsome cut-out designs that resemble lacework in their delicacy are included, such as the floral medallion surrounded by birds, of Mary Latshaw, dated 1826.

Among the purely decorative *fraktur* drawings is one of two Hessian soldiers in curious uniform and stiff poses. There are writing copies in Gothic lettering interspersed with floral details, and like early samplers also contain numerals and letters of the alphabet.

A number of early prints form an unusual feature of the exhibition. One, which is reputed to be the earliest example of color printing in this country, represents the Last Judgment with the saved going up rather smugly to the celestial regions and the lost down to flames and torments that rival Lorenzetti's famous mural in the Campo Santo, in Pisa. These illuminations were largely acquired from the George Lorimer collection. The exhibition is held on the first floor of the Print Shop and not in the upper gallery.

—MARGARET BREUNING.

Rebels in the Village

IT HAD BEGUN to appear that Greenwich Village was a good place for artists to live but a bad place to show their work. One by one, the galleries that had existed there moved up to the Fifties or vanished altogether. The Whitney itself wavered, but clung; and with it, the Clay Club, and one or two others within stone's throw of the pink museum, held fast. Bohemianism seemed to give way to chain stores and municipal markets. The face of the Village was beginning to look just as synthetically fronted as the rest of the town.

But last month we were served with a paper, a manifesto of the aims and desires of a group of young people who center their activities around a little one-room gallery at 35 Jane Street (off 8th Avenue, just South of 13th St.). It was written by a rebellious and earnest band of serious thinkers and creators.

"The Jane Street Group" is composed of artists in all fields but their five charter members are painters. One of them comes from Louisiana, one from Mississippi, one is in Oregon and "sends in," one is a "regular" New Yorker, and the other has become a sort of itinerant since he left Argentina. The gallery is cooperatively run with hanging fees to cover the slight cost of maintenance. Associate members fetch and carry; creative members create.

We visited the gallery and there we found a nice looking group of modern paintings of good color and fresh viewpoint by the charter members: Ken Ervin, Robert Harvey, Josiah Lancaster, Howard Mitcham and Hyde Sollomon. By way of lending his blessings to the group, Conrad Albrizio had loaned four paintings to the opening exhibition and with the support of these pictures, one can acknowledge the group has gotten off to a good start. Eleanor de Laittre also contributed three small abstractions of fine workmanship.

The Jane Street Group takes a crack at the 57th Street dealers in its manifesto, copies of which may be obtained by writing for them: "Desire for economic security, and in many cases real material wealth," they accuse, "has caused numerous talented painters to assume the technique developed by the moderns, and with it to echo ideas which the general public has already come to accept and to cherish sentimentally through inheritance and through the limited scope of the reigning educational system. Chief among this group are members of the so-called Artists in Exile who, since finding security in this new world, express their gratitude in an art which continually takes a form acceptable to their benefactors."

The present waning of what was a significant art movement, the Group states, is chargeable to "the conservatism of the monopolistic galleries who are swiftly remaking modern art into an industry with emphasis on quantity of production and growing profits. And the Devil take the foremost: the artists who refuse to conform."

The significance of this credo, in case you missed it, is that it is written by youth. These youngsters have not been kicked around but have all of life before them. You'll probably hear a lot more from this quarter.—MAUDE RILEY.

The Art Digest

village

Michel Gilbert Shows

MICHEL G. GILBERT, whose second solo show was held at the Bonestell Gallery the past fortnight, is a young French artist who paints with understanding and affection the landscapes and shores of New England. In his first show (held at the Carroll Carstairs Gallery in 1942) Gilbert was classified a successful disciple of Boudin. The influence of this artist, and that of other modern French painters is still discernible, but the originality apparent in so much of his work indicates that Gilbert will soon emerge more completely himself.

In addition to such landscapes as *December in the Park* and *Light and Shade*, which combine atmosphere with solidity, Gilbert also paints city scenes, like the strikingly composed *Church in Wall Street* and *The Village, New York*. Contrasting with these imaginative pictures are his earnestly painted interiors, straight studio problems well thought out.

Also included in the show were a group of watercolors, painted with the sparing, suggestive brush of the Chinese masters. *Incoming Tide* and *Snow Scene*, unlike many modern watercolors, capture the essence of the scene without exhausting the palette.—J. K. R.

Tosca Olinsky's Bouquets

For her recent show, held at the Grand Central Art Galleries this fortnight, Tosca Olinsky turned from portrait painting to well studied florals in gouache. The daughter of Ivan Olinsky, well known portraitist and veteran teacher, Miss Olinsky is a capable and talented artist whose work reveals serious study. Although she approaches a bouquet with the same appreciation of its decorative qualities as do most flower painters, her pictures possess also an unusual amount of solidity. The tables, draperies and space behind the bouquets are given as much thought and attention as are the blossoms themselves.—J. K. R.

Interior With Flowers: MICHEL G. GILBERT. On View at Bonestell



January 1, 1945



Cuban Girl: TAKIS

Takis Presented in Stimulating Exhibition

TAKIS, who has opened an exhibition of paintings at the Valentine Gallery, is a young American artist of Greek descent. It is a stimulating show, for it is full of animation, color and movement, yet the approach of the artist is obviously cerebral—a combination that is curiously arresting.

Takis employs a highly personal palette of resonant color, unabashed blues that tingle, flaming reds and sullen oranges, but his tact in combining them and making them heighten one the other is his own secret. One of the canvases, *Dressing Room*, seems to be a sort of high-powered juggling of pink and green planes around the standing figure of a woman; *From a Charleston Window* suggests an amusing similarity between the jagged outlines of the distant architecture and the sharp contours of the woman's face; while *Confidants* is so like an early Matisse in its black outlines, morbid tints and strange perspective that it is startling.

But there are other facets and admirable ones in the showing. Two landscapes of Cape Ann attain a singular intensity through their simplified design and through the wisdom of allowing the subject its share in making the picture.

There are many excellent figure pieces, imaginatively composed and given interest through their brilliant color patterns. *Tina*, so casually seated, yet vividly alive with her graceful pose of head and fluent form; *Cuban Girl*, a reclining figure endowed with appreciable vitality that all the details of the decorative setting do not subdue; *Evening Paper*, the silhouetted girl in plangent blue against a slate blue background leaning over a newspaper in a relaxed ease of body and mental absorption, are some of the canvases that made particular impression, but others possess differing and distinctly appealing qualities.

Takis held a one-man exhibition at Contemporary Arts several years ago, and later another at the Outlines Gal-

lery in Pittsburgh, and has had his work included in large group shows. He is not only a good painter, but finds something to say in his paintings.

—MARGARET BREUNING.

Florida Primitive

A GARDENER AND CARETAKER living in St. Augustine, Florida, started ten years ago to paint in simple and poetic manner the gardens, parks, and Spanish buildings among which he worked. A drug store proprietor hung them high above his mirrors for their first exhibition.

This month, the Perls Galleries in New York display 21 paintings by Vedovelli, the Italian-born handyman, now grown too old for hard work. He has done for the streets of this ancient city what Utrillo did for Paris. His palette, however, is quite different from any of the Paris primitives whose works have been shown here. It is mellow and warm and he applies his paint in transparent glazes that give the effect of waxy surfaces. Naiveté is in the drawing, in the formal placement of growing things, in the preoccupation with ornament. The painter has a romantic heart. A crescent moon often creeps over the *Clock Tower* or dwelling, or a sunset threatens the green twilight. Copper clouds hang over a cerulean sky as the trees turn dark at dusk in one of the most interesting of the paintings.

Withal, no atmosphere is suggested by impressionist tricks. Vedovelli lays his color evenly and snuffs over no ornamental effect on the churches, forts, and monuments. One particularly sentimental picture (but one which is also most dignified) is *Florida Gardens*. The flowering bushes that dominate this painting are given further prominence by the way in which the clouds are designed to fit around them.

In only one painting do we catch a glimpse of the sea. The exhibition continues thru Jan. 27. —MAUDE RILEY.



Last Photograph of Kandinsky
(Photo, Joseph Breitenbach)

In Memoriam: Wassily Kandinsky

WHEN WASSILY KANDINSKY died in Paris on Sunday, December 17th, the news was ticked out to all big cities of the free countries of the globe. "Died calmly," it said, at the age of 78.

In New York, those who knew the gentle and gracious philosopher and painter met and talked of his fate and spoke of the wide influence he exerted and of the vitality of his work and the sincerity of his sight. Some recalled the year of his 70th birthday, 1936, so widely acknowledged around the world with exhibitions in New York, Los Angeles, London, Paris and Spain. Books and monographs written by and about Kandinsky were drawn from the shelves again. *The Art of Spiritual Harmony*, made available in English in 1914, is his best-loved and best-known work but it was only one of seven books; and the Kandinsky monographs are legion—found in such publications as *Cahier D'Art*, *XXe Century*, the *Bauhaus-Buch*, *Abstraction-Creation*, *Minotaure*, *Axis*, *Der Sturm*; and many by Will Grohmann.

Carl Nierendorf recalled a talk with Kandinsky in which the artist told of his boyhood impression of a Russian city. It was either Moscow or Odessa (he was born in the first and, after spending his childhood in Italy, went to Odessa for his schooling.) Entering the city, he was emotionally struck by the gilded domes, the brilliant exterior colors of the churches and public buildings. Bells played in the towers; and sound and color so wedded in the clear, ringing air of the Russian climate made him see the poetry, the sound, the beauty, as all one.

Peggy Guggenheim quotes this passage from Kandinsky's writings in her publication, *Art of This Century*: "Just as we have had for some time now, a music with words (I speak generally) such as song and opera, and a music without words, purely symphonic or 'pure music,' there has also existed for the last twenty-five years, painting with and painting without, an object. . . Wordless musical composition presents

a purely musical world—without any literary narrative. This narrative (the object) is also absent from a work of pure painting. . . No, you must not believe that Abstract painting is a sort of music in painting. Each art has its own means of expression (form) and an exact translation from one art into another is, fortunately, impossible. . . What I would like understood is that the method of listening to a work of 'pure' music is identical to that of seeing a work of 'concrete' painting."

Today, Kandinsky's paintings are in museums and private collections in 35 cities, alphabetically, from Amsterdam to Zurich. The largest collection in New York is that of the Solomon Guggenheim Foundation where Kandinsky's work is permanently on view at the Museum of Non-objective Art, a term grown up here on the basis of Kandinsky's declarations concerning "object," quoted above.

One can see by the group or cult of younger artists congregated there, that "non-objective" painting, so-called, plays upon one isolated theme to be found within Kandinsky's work—mainly his later and more mechanically developed findings. While these young followers jump up and down in the same place for lack of the larger spirit, Kandinsky covered a world of improvisation and the influence of his special aesthetic cult of "spiritual harmonies" is widely felt among moderns of very differing development. He unashamedly declared a mystic compulsion, or "inner need" as the well-spring of all his painted work. And in this he has for company, Klee, Miro, Graves—a few who acknowledge the same—and I would add John Marin, Arthur Carles, Arthur Dove, Charles Howard, André Masson, as some of the vivid modern painters whose work springs direct from aspects of Kandinsky's inward-to-outward art expression.

More American artists, by far, than French, operate on mystic wave lengths, one realizes. Kandinsky is probably better appreciated in America than in Paris, where he moved from Germany in 1934, when Hitler came to power.

It was in Munich, Berlin and Cologne; in Weimar and Dessau, that Kandinsky found best reception for his work in Europe. He founded the Blue Riders with Franz Marc in Munich in 1912; was introduced to America by one painting in 1913; returned to Moscow at the start of the World War in 1914 and remained there, teaching and writing, until called to the Bauhaus at close of war.

Before leaving Russia, Kandinsky founded a Russian Academy of artistic sciences, known locally as *Fohutomas*, or "Future Workshop of Art." This existed in Moscow until communist tendencies in art dampened such forward-looking ateliers, turning art to serve the state.

The Chicago Art Institute owns four early Kandinskys, one of them bought from the Armory Show, which went to Chicago after its initial showing in New York in 1913. Phillips Memorial has a number; Peggy Guggenheim, A. E. Gallatin, collected him; the Museum of Modern Art has one watercolor, given anonymously.

Mies van der Rohe, director of the
[Please turn to page 21]

Byron Browne's New Freedom

BYRON BROWNE is holding an exhibition at the Pinacoteca until Jan. 6. When Browne was a very young man he was persistent in his adherence to the classical; was devoted to Picasso, and perhaps to David, and played upon themes of young women strictly ordered in modern classical manner. He has shown with the American Abstract Artists group for seven or more years and generally sends to the Independents. In his present show, warmth seems to have accompanied his maturing and strict devotion has eased into confidence and that, in turn, has produced a new freedom. Browne's color is clean and rich, his touch decisive and his forms imaginative.

Etruscan Woman, a large canvas, links his present inclinations with past ones. She is a classical figure but certain unorthodox additions in the way of accessories mark the release of the artist in the direction to be noted. Wit and good humor seem to me an adjunct at all times to expression. In *Liberty, Equality, Fraternity*, Browne gives the classic creature a Helen Hokinson run-around and from there on out he has a good time. *Lady in Starlight* is curled up like a mermaid on a yellow ground under a colorfully star-studded red sky, and a person *Eating Watermelon*, though not wholly original, is humorous and certainly impressive colorfully in its good dark shades that set off a row of blue teeth and a bright red melon.

At the opposite end of color and light is the *White Still Life* painted as though seen through a diaphanous veil. Browne is a guard at the Metropolitan Museum these days. He's that tall handsome blond with brass buttons in the room with the Davids.—MAUDE RILEY.

Portrait of Eleanor Zonif: BYRON BROWNE



Dana Gibson Dies

CHARLES DANA GIBSON, creator of America's most famous belle and one of the foremost illustrators of modern times, died Dec. 24, at his New York home. He was 77 years old.

The Gibson girl, who was modeled partly after his wife, Irene Langhorne, sister of Lady Astor and one of the famous Virginia Langhorne girls, was born with the beginning of an era in 1890. A contemporary eulogy of her quoted in the *Herald Tribune* reads:

"Fine lines, fastidious cross hatching and subtle shading limned a tall radiant being, her gaze clear, fearless and direct, her nose slightly and piquantly upturned, her lips finely modeled and alluring. Her soft hair crowning a serene brow and caught up into a dainty chignon. The graceful column of her neck rising from the decolletage that barely concealed her delicately rounded bosom. Her slim waist, emphasized by the bodice cut of her gown, still with the vestige of a bustle and with full, smoothly fluent skirts."

Not always purveying sweetness and grace, Gibson was a powerful anti-German propagandist during World War I. He was also the satirical creator of the henpecked Mr. Pipp.

Gibson received his early training at the Art Students League in New York, which he entered after winning a \$1 prize for the best portrait of President Garfield, leaving his job as a Wall Street runner. His first break came when pre-Luce *Life* bought his drawing of a dog baying at the moon for \$4 and he soon became a staff artist for *Tid-Bits* magazine where he did sketches of daily dramas. This and political cartooning for *Life* enabled him to save enough money to study painting in Paris. Upon his return, he became a familiar contributor to such magazines as *Scribner's*, *Harpers* and *Century*.

Quoted as remarking that "You can always tell when a panic is coming for I start to paint" he sacrificed a \$65,000 yearly income in 1905 to study painting again in Paris. The panic of 1907 forced his return to New York where he resumed his black and white work. As editor of *Life* magazine from 1918 to 1929 he tried to release his Girl from her enforced retirement before middle age, but the attempt was unsuccessful. With the change in the times, he again devoted himself to oil painting, both in Europe and at the 700 acre island near Dark Harbor, Me., where he was living until his recent illness. Commenting on the rise, waning and rebirth of interest in the Gibson girl he said: "I have known four generations of women and they are all very much the same."

Surviving are his wife; a son, Lieut. Com. Langhorne Gibson; a daughter, Mrs. John J. Emery, and twelve grandchildren.

Portrait of America Travels

The Artists for Victory-Pepsi-Cola Portrait of America exhibition is now at the Springfield (Mass.) Museum (until Jan. 15), the first stop after the Metropolitan Museum in its itinerary of eight cities. After the Springfield showing it will move to the Carnegie Institute in Pittsburgh.



Joan Miro (left) and Artigas in Barcelona Studio

New Temperas and Ceramics by Miro

FROM BARCELONA there has come to New York a package of tempera paintings done during the last two years by Joan Miro, the Spanish modern. Crossing the waters also without mishap are five jugs or vases designed and decorated by Miro and executed by the well known ceramist, Artigas. Pierre Matisse shows them during January.

Even more gratifying than the visual pleasure these neat and precise and fanciful paintings give is the recognition of order and progress inherent in them. Such magazines as *Life* and *Colliers* have of late insinuated in their reports on European modern painters that all was falling apart among them. Picasso is done for; Bonnard is pulling the young men backward, etc.—all defeatist reports with no substantiation.

There is substance enough in Miro's truly Miro work. The vases could have been done by none other with the play of colors, of the dull pottery ground, over which pours glazed reliefs in rich, deep tones to form big-headed little girls, birds and other favorite Miro characters.

The temperas are all of a size and might well stand as a series to be numbered and classified together for all time. A subtle background wash of color applied transparently is superimposed by patterns of planets, crooked stars, chains of dots, hourglasses, birds and people, all held together in definite design by the seemingly wayward progress of a wiry black line weaving about the paper. Miro has employed large black areas in some of these, balancing them up with strong elementary colors and an occasional sharp white. Part of the fascination of these fancies is the game he plays of changing color

each time the mystic line crosses a solid. One may explore each painting unendingly at close range; then receive a separate emotion of wholeness by viewing it at six paces.

It seems fitting that the art object should come under the hand of the modern artist for decoration. In recent years, canvas has been put aside occasionally for the creation of a rug, a tapestry, freestanding "constructions" and free-swinging "mobiles." Although the success of these Miro ceramics may have to be credited in large part to the ceramist, Artigas (whose art was introduced to New York ten years or more ago by Brummer), the utilitarian water jug may be viewed as a possible extension of territory for the modern artist who has already shown himself unversed to reviving ancient arts, and inclined toward the manipulation of materials. The art object is given a new importance by this exhibition. And Miro has accounted for himself gratifyingly.—MAUDE RILEY.

Pennsylvania Jurors

Joseph T. Fraser, Jr., announces that Franklin Watkins and Charles Rudy will be chairmen, respectively, of the painting and sculpture juries for the 140th Annual Exhibition of the Pennsylvania Academy.

The exhibition, which opens on January 21, is the oldest national show in the country, a direct descendant of Charles Willson Peale's fine arts exhibition at Independence Hall in 1795. Following wartime procedure, the Annual will again be selected by invitation, and the work chosen eligible for the \$6,000 purchase fund allocated annually for additions to the permanent collection.



The Big Dory: GEORGE BELLOWS

New Britain Buys Seven More Americans

THE PERMANENT COLLECTION of the Art Museum of the New Britain Institute has gone ahead by great leaps this year. Earlier in the season (see DIGEST, Sept. 1) we reported the acquisition of work by Rockwell Kent, Glackens, Thomas Moran and Sargent. Now comes the announcement from J. Stewart Lacy, art adviser to the Institute, of the purchase of seven more paintings.

The Big Dory by George Bellows gets top billing in the new group. This compelling canvas, strongly simplified in the treatment of sky, great rocks and straining figures, is a fine example of the artist's early period. Painted in Monhegan, Maine, in 1912, it has been exhibited at the Boston Museum of Fine Arts and at the Fogg Museum. It was formerly in the Robert Treat Paine collection and comes to New Britain

via the Knoedler Galleries, New York. The Institute's 19th century section is handsomely augmented by *Pat O'Donahue's Farm* by A. H. Wyant and *Wasatch Mountains* (in wildest Wyoming) by Albert Bierstadt, purchased through the Vose Galleries. *Isola Tiberina Ponte*, a watercolor by Arthur B. Davies, is added to an already excellent representation of The Eight (also from Knoedler). Three watercolors, *First Snow, Virginia City* by Thomas Craig (from Rehn); *Sunday Visitors* by Jon Corbino (from Kleemann); and *Checker Players* by Andree Ruellan (from Kraushaar), add substantially to the Institute's collection of the younger contemporaries.

The purchases were made from an exhibition of oils and watercolors from New York and Boston dealers which was held during the Autumn.

San Diego Gallery Reopens in New Quarters

THE NEW YEAR marks a happy circumstance for the citizens of San Diego: the reopening in a new home of the Gallery of Fine Arts. What makes the occasion doubly festive is the simultaneous return and showing of more than a score of Old Master and Modern French works, which were sent away for safekeeping in 1941.

A near war casualty, the Gallery's collection was temporarily installed in a private home after its Spanish plateresque palace in Balboa Park had been turned into a Naval Hospital. When this house was recently put up for sale, San Diego, a war plant center and point of embarkation, had already become the most crowded city on the West Coast. But due to the public spirited efforts of Mr. and Mrs. Frank E. Marcy, another and larger mansion was turned over to the Gallery.

Pictures and sculptures now on view

after their war enforced absence of three years include works by Van Dyck, Rembrandt, Van der Weyden, Isenbrandt, Cranach, Titian, Tintoretto, Bronzino, Guardi, Gozzoli, Sassetta and Velasquez, together with a group of oils by Matisse, Vlaminck and Derain. Another feature of the reopening is the Asiatic Room, reorganized for the benefit of visiting servicemen.

Through gifts from anonymous patrons, the Gallery has also erected a new Medieval Hall as an annex to the mansion. Designed by Louis Gill, the Hall includes a 12th century Burgundian stone carved doorway, a French stained glass window from Bourges and an altar panel by Bermejo.

Current exhibition at the Gallery is a loan show of contemporary painting and sculpture, together with a portrait show by members of the San Diego Art Guild.

Toledo Purchases Five Canvases

BELATEDLY, we report the purchase of five paintings by the Toledo Museum from its 31st Annual Exhibition, through the Elizabeth C. Mau Bequest. Canvases by Walter Emerson Baum, Jerry Farnsworth, Helen Sawyer, Vaughn Flannery and Furman Finck were selected from the 60 paintings which made up the show. Added to an already lively collection of contemporary American art, they are now hanging in the Museum's newly decorated Gallery 29.

Winter's End, a gentle landscape by Pennsylvania's artist-critic-teacher Baum, was invited to Toledo from the 1944 Annual of the Pennsylvania Academy. When notified of the purchase, Baum returned the compliment by giving the Museum two oil sketches, a tempera sketch, and three lithographs—all of which were preliminary studies for the larger canvas.

Jerry Farnsworth, a regular exhibitor in the Annuals and always popular with Toledoans, is represented by *The Amateur*, a typical and thoroughly engaging painting of a pert, long-legged child preparing for a ballet performance. *Valentine Still Life* by Helen Sawyer, who is Farnsworth's wife, is a colorful grouping of "reminiscent items." The broad blue river and dark hills of Vaughn Flannery's *Swan Island* is another of his handsome Maryland landscapes—this time without horses. *I've Got Nothing to Wear*, an outstanding figure painting by Furman Finck, was shown in New York two years ago, hung in the 54th American Annual of the Chicago Art Institute and, by arrangement with Toledo, shown again at the Carnegie Annual.

Evelyn Marie Stuart Says:

Advocates of so-called modern art have a habit of casually dismissing logical arguments for the traditional fundamentals of art with a shrug and "you either feel it or you don't." Presses have groaned with books and magazines featuring the invention of a specious vocabulary to support the insupportable. They forget pictorial art is completely visual. It is not based on truth, which is abstract and independent of man, or on "goodness," which is purely social, being man's name for such practices of men as make for the general welfare. It is based completely on beauty, and beauty is a matter of human eyesight and intelligence. The laws of composition or design, the requirements of drawing and perspective and color harmony all depend entirely on the mechanism of the human eye. Pictorial art can never be produced by the blind or for the blind. It has been said that "beauty is in the eye of the beholder," and it is also true that tastes vary in things agreeable to the eye of man. Still the eye and the palate the world over have a definite range, and it will never be possible to justify the utterly repulsive or meaningless visually on the basis of a divergence of tastes.

Cinema War Art

THE ROXY THEATER in New York was the first of a string of movie houses to show free to the public about 125 paintings made by artist correspondents and combat artists in various war areas. Since then the exhibition has started on a tour of 28 cities, and has been seen by many thousands. The War Department and the Treasury Department arranged for the showing to stimulate the sale of War Bonds and to "encourage a proud determination in all Americans to become an active part of the war."

Oddly enough, these paintings do actually give a closer sense of the feel of war than news photographs in papers and magazines can. It isn't the color added that does this; it might be the evidence of first-hand participation in war by some who came back. Families of servicemen, looking at these action paintings, will no doubt feel that if a defenseless and unarmed correspondent could stay in any of these hot spots long enough to take in all the details, then, surely, the situations are not too horrendous for trained fighters on the move. Some of the action is even picturesque; lots of it is human; some of it is humorous.

For those who know the artists by their former style of work, the collection of paintings holds many a jolt. Imagine Joe Jones in the midst of Alaskan icebergs where a pitchfork would be of no use whatever; Bohrod, the Chicago man, wading knee-deep in the green waters of the South Pacific; Reg Marsh wrestling with big transports instead of steeplechases; Poor, Pleissner and Laning painting in fur-lined gloves in the Aleutians; von Ripper rounding up prisoners in Italy!

The paintings of Pleissner, Bohrod, Sgt. Albert Gold and others have appeared in part in *Life Magazine's* pages. A sort of joint ownership between the War Department and *Life* seems to have taken place in the case of many of these paintings. It is hard to tell where one sponsorship left off and the next one picked up. *Life's* attitude is that the war paintings will eventually be given to the Government, so why not lend them now.

St. Louis Awards

The St. Louis Artists Guild is holding its 32nd Annual Competitive Exhibition of Oil Paintings and Sculpture until Jan. 4. In the open class, Fred Green Carpenter was awarded the \$100 prize for his landscape *Ferry Landing*, the Gale Henderson prize of \$50 went to Arthur Krause for *Clowns in a Library*, and Miriam O'Malley won \$25 for *The Colonel's Tool Shed*.

Awards for which only Artists Guild members were eligible were the \$100 Harold Stiers prize which was won by Fred E. Conway for his *Station*, the W. K. Bixby award of \$50 taken by Belle Cramer for *Scarf from Perugia*, the Mercer Orwig prize of \$50 awarded to Oscar Thalinger for *Autumn*, and a \$25 prize which went to Dorothy Bartholomew for *Uninvited*.

Honorable mentions went to Amanda Hawkins, Katherine Blackman Havens, Elizabeth Phelan, Gustav Goetsch, Charles Quest, and Eloise Long Wells.



Madonna and Child With St. John: FRANCESCO PESELLINO

Toledo Receives Splendid Madonna

THE TOLEDO MUSEUM has received, through the generosity of its founder, the late Edward Drummond Libbey, an important early Renaissance painting by Francesco Pesellino. Probably completed about 1450, the *Madonna and Child With Saint John and Two Angels* becomes the earliest 15th century painting in the collection of the Museum.

Pesellino has been somewhat neglected, and sometimes brushed aside as a brilliant painter of wedding chests, the most famous of which are in the Gardner Collection in Boston and in the Wantage Collection in England. An untimely death cut short his work on the most impressive of his alterpieces,

Drawings in Philadelphia

Drawing takes the spotlight again, this time at the Philadelphia Art Alliance, where an exhibition of drawings by sculptors, advertising artists, painters, cartoonists and designers aims to show this medium as the basis for all forms of art.

Alexander Calder and Harry Rosin are among the sculptors represented; advertisers include Leon Karp, Paul Darrow, and Ben Shahn; cartoonists: James Thurber and William Steig; painters: George Grosz, Samuel Feinsteins and William Hague.

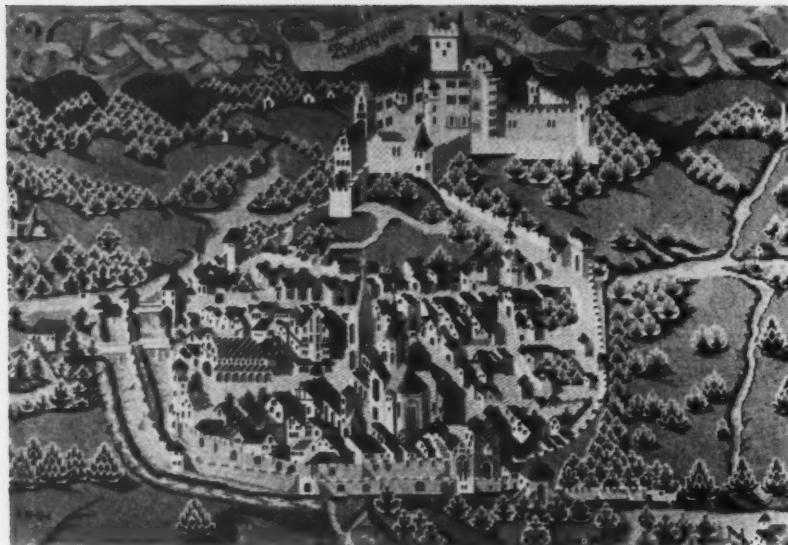
the *Trinity* in the National Gallery in London, which was finished by Filippo Lippi. The *Madonna and Child* in the Gardner Collection and the Toledo Museum painting show his promise as one of the masters of his time.

Toledo's newly acquired Madonna was shown at the New York and San Francisco World's Fairs in 1939 and 1940, and it had previously been exhibited at the Fogg Museum (1927), and at Duveen Brothers (1924). While still owned abroad, it was exhibited at the Kaiser Friedrich Museum (1898). Bernard Berenson wrote of it as the most worthy and admirable of the large paintings by Pesellino.

Art Without Fads

Paris-trained Sari Dienes, for years connected with the Ozenfant School of Art in London, takes the occasion of the New Year to restate the aims of her Studio. Miss Dienes believes that art training can be comprehensive, accurate, and still fun—without fads or prettiness. She looks upon art as "both a necessity and a wonder," and expects her studio to meet the requirement of those who see art as something to "enrich, organize and delight their lives."

Miss Dienes also teaches art at the Parsons School of Design.



City of Rufach: NATALIE HAYS HAMMOND

Needlepoint Murals Revive an Old Craft

NEEDLEPOINT MURALS by Natalie Hays Hammond, at the Architectural League, redeem the present status of most modern needle work from that of a trivial pastime or a mere display of manual dexterity to that of a fine art. For these murals reveal the creative originality and fine esthetic perception which are necessary to a work of art. The craftsmanship itself is amazing. The needle has expressed the artist's inventions so skillfully that one is hardly conscious of the interminable, patient stitches which have gone into these pieces in the immediate admiration of their remarkable pictorial qualities.

One of the largest panels, *Florence 1549*, is a summing up of the proud majesty of this city at its moment of fullest flowering, in itself an epitome of the splendor of the Renaissance, rather than an attempt to give any topographical veracity of architectural details. The very essence of this stately city which produced so many great men, and so much great art is conveyed to us in the breadth and nobility of Miss Hammond's design.

In striking contrast of approach, another large panel, *City of Colmar 1540*, is a complete summary of a mediaeval city, its walled enclosures rising surmously from green fields, its compact, self-contained entity remote from the open countryside around it.

Many of the small pieces, such as *New England Scene*; *African Design*,

suggesting the Bushman's art; *Letters*, its simplicity of detail given interest by the well-related shapes and forms, might be cited. Undoubtedly, many observers would award the palm to *Armored Horsemen* in its swift evocation of movement and flashing of gold and silver in the panoply of the jousting horsemen.

The high degree of this craftsmanship may be realized from the fact that Miss Hammond does not work from a drawing or from a pattern of any kind, but develops her design directly and freely as her work progresses, in accordance with a mental image which, probably, alters as the work grows, since in her hands needle work becomes as expressive as pigment in the setting down of a pictorial conception. She has discovered immense resources in this craft, as well as appreciating and respecting its limitations. The exhibition was held under the auspices of the St. Briavel Guild, and continued until Dec. 30.

—MARGARET BREUNING.

Back After Pearl Harbor

The Metropolitan Museum has put on exhibition mediaeval tapestries and sculpture comprising the finest items of the collection in the main building. These exhibits were stored for safe-keeping after Pearl Harbor. They are now grouped in the gallery adjacent to the armor hall.

The Dutch Wait

THE RETREATING GERMANS were scarcely out of sight in southern Holland when a meeting of the leading painters and sculptors was called in Maastricht. It was decided not to reestablish formally the art associations or attempt an exhibition of the creative work accomplished during the occupation until the entire country was liberated and all artists could participate—a very wise move in the light of recent developments.

The Dutch art associations were spontaneously discontinued immediately after the German invasion, in spite of enemy orders to the contrary. However, underground activities among the artists have been vigorous. Their newspaper, *De Vrije Kunstenar* (The Free Artist), first appeared as a small mimeographed sheet, soon developed into a well printed, eight page newspaper that freely discussed the aims and hopes of Holland's creative workers.

In reporting the meeting, *Limburgsch Dagblad* stated that a resolution rejected any exhibition of work done in the face of threats and obstructions from the Nazi Culture Chamber "until the northern provinces have been completely freed of the most vulgar sadists the world has ever known."

Corcoran Biennial Coming

With continuing wartime transportation difficulties, the 19th Biennial Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art (March 18-April 29) will again be an all-invitation show. At the request of the Office of Defense Transportation, the Committee of Selection will choose only paintings that can be brought to Washington by vans over the roads. In order to get a well-balanced representation, many of the selections will be made through New York dealers, who handle the work of artists living in many sections of the country.

Aubusson Carpets

A collection of Aubussons, ranging in size from small hearth rugs to palace carpets, are now being displayed on Gimbel's 5th Floor, adjacent to the Hearst collection. Although there are many of these French carpets still in use that were woven during the reign of Louis XVI, all of the Gimbel group come from the time of Louis Philippe, the last and most prolific period of Aubusson weaving prior to modern times. They are priced low in order to facilitate the disposal of estates.

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Art Digest



Creation of Eve. Embroidered in Mid-16th Century

Virginia Surveys the Craft of Needlework

A MUCH NEGLECTED MIRROR of civilization, needlework, has been chosen as the subject of the Ninth Anniversary Exhibition of the Virginia Museum of Fine Arts in Richmond. The 150 exhibits comprising *The Human Story in Needlework* date from early periods to the present day, and illustrate the wide variety of styles and subjects used throughout the ages in embroidery, rather than a chronological history of this very specialized and perishable medium of expression.

The work of Renaissance artists and

master craftsmen is well represented by a rare altar frontal of Philip II of Spain, which was lent by the Detroit Institute of Art. Innumerable figures and scenes from the Old and New Testaments, bordered by the Tree of Jesse on a gold ground, are worked with the famous stitch known as translucent embroidery. A series of three long panels that were probably used as bed hangings in 16th century Switzerland also tell Biblical stories in a delightfully naive fashion. *The Creation, Noah and the Deluge, Abraham and Rebecca* and

Jacob and Esau are worked out on coarse linen in chain and tent stitch, and come from the collection of Judge Irwin Untermyer. (See reproduction of *Creation of Eve* at left.)

By the 19th century, non-professional needlework had become one of the few suitable occupations for "ladies of quality," and from such a hand comes the saga of Lafayette's visit to America, delicately embroidered on a pocket handkerchief in idealistic admiration (from the Litchfield Historical Society). Marguerite Zorach brings contemporary needlework back into the realm of fine art with her 44 x 52½ inch panel, *The Zorach Family in Maine*, which was included in her recent exhibition at Knoedler's.

The Virginia showing, drawn from many museums and private collections, and representing work from twenty countries, will open on January 19 and continue through February 18.

Golden Gate Weavers

The Golden Gate Weavers, who have been displaying their textiles for 35 years, are again holding their annual exhibition at the de Young Museum (through January). This year's show includes both the traditional and the creative in textile design. In the former category are coverlets and tablecloths, replicas of Colonial patterns, woven in wool and cotton. Drapery yardage, table runners, mats and napkins, purses, etc., constitute the "creative" section, in which experiments have been made with new materials, colors and designs.

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New York Sees Kester

ASIDE FROM a near-mishap quite early in life (he missed being born on a New York horse-drawn trolley by ten minutes), young Lenard Kester seems to be a darling of the gods—at least so far as his career goes. After taking first prize at the Los Angeles Museum Southern California show in 1943, his *Petrudie's Shack* received a unanimous popular vote from the Conservative, Intermediate and Radical juries in the Oakland Museum's show for visiting artists, and Oakland accorded him a one-man show. He is now being introduced to the East Coast in a showing of 28 dynamic canvases at the Knoedler Galleries (Jan. 1-14).

Kester paints clowns, Toledoish landscapes in wind and weather that are full of dashing vitality, mood and movement. His storms are violent, his darkly rainy nights wet, and his bare trees bent but defiant. It isn't difficult to see why the dramatically moonlit *Petrudie's Shack* captured all persuasions of jurors in Oakland.—J. G.

Brooklyn Spring Term

The art school of the Brooklyn Museum announces the opening of its spring term on Feb. 5. The incomplete schedule is as follows: Daily painting and composition classes conducted by George Picken, Mondays through Fridays; Oil and watercolor sketching conducted by John I. Bindrum, Wednesday afternoons and Tuesday evenings; and sculpture classes conducted by Chaim Gross, Monday through Friday afternoons.

The school also offers courses without instruction in painting and drawing. For further information write to the Brooklyn Museum Art School.

The Negro Comes of Age

The Negro Comes of Age, a national exhibition of Contemporary American artists, will be held at the Albany Institute of History and Art from January 3 to February 10. The works of 46 American Negro painters and sculptors have been selected for the showing, which will be treated at further length in a later issue of the DIGEST.

The Art Digest

Review of the Year

[Continued from page 3]

Watkins for his excellent portrait of Thomas Raeburn White. Other honors went to Jose De Creeft (the unforgettable beaten-lead head called *Himayaya*), Doris Kunzle Weidner, William Thoeny, Cecil Howard, Mary Lawser, Louis Bouche and Joseph Flock (his beautifully painted *Seated Woman*).

The National Academy Annual was chiefly distinguished by the presence of those "old, familiar faces," but here and there were signs of things to come, when the citadel of conservatism will temper its devotion to traditional craftsmanship with a more vital interest in the contemporary spirit—its recent elections indicate this trend even more strongly. Among the numerous prize winners, we particularly liked *River at Wilson's Mill* by Carl Gaertner, *Boxers* by Joe Brown, *The Lineman* by Ivan Le Lorrain Albright (although painted 20 years ago), *Sea Gulls* by William Thon, *The Family* by Jon Corbino, and *Noel With Violin* by Gladys Rockmore Davis. A sidelight of the academy annual illustrating the danger of the dead-hand: the Altman landscape prize was first voted to Louis Bosa's *Sidewalk Market*; then taken back because the artist was not American-born. Subsequently, *Sidewalk Market* won the \$1,500 Pepsi-Cola prize.

American museums staged numerous important shows during the year, despite war-time restrictions and labor shortage. Philadelphia honored the name of native-son Thomas Eakins with a comprehensive exhibition at the Philadelphia Museum, marking the 100th year since the birth of this great American realist. The Cincinnati Museum re-enacted the famous Armory Show in an exciting exhibition which was somewhat curtailed by two factors: many artists had destroyed the works they had sent to the International Exhibition of 1913, and a number of collectors refused to loan the treasures that demonstrated their foresight. In Dayton, the Art Institute attempted to resolve the problem of church tradition and modern artistic expression. It was an exhibition that thrilled the artists, but failed to convert the general public. Cleveland reviewed Islamic art; acquired 25 of the exhibits for the Cleveland Museum's notable collection.

Since Colonial days, sport has been a most active ingredient in American life, and the Boston Museum recognized this national trait with a large exhibition of sporting art, emphasis being placed on the 19th century. The greatness of Winslow Homer was noted by ambitious exhibitions at the Whitney and Worcester Museums, and the publication of Lloyd Goodrich's long awaited book on the American master.

The Museum of Modern Art, although sharply criticized for its chi-chi policies and mysterious acquisition program (particularly by Emily Genauer in *Harper's*), had a busy and, on the whole, profitable year. Best of its showmanly staged shows was its 15th anniversary exhibition, *Art in Progress*, ranging from a Matisse Odalisque to a streamlined percolator. Also, its display of modern drawings was one of the finest

art surveys in several years. Nobody quite knows why the Director, if there is one, picked the poetic, imaginative Lyonel Feininger and the rugged, heavy-handed Marsden Hartley for a duet exhibition. However, the show was a success, aided perhaps by the very dissimilarity of the two artists.

Best news of the year for American artists was the renewal of regular activity at the Whitney Museum, under its own honored aegis and independent of the Metropolitan. Both the annual exhibition and the display of paintings from the Whitney's permanent collection, now taken out of war storage, proved provocative attractions—indicating that the Whitney Museum is too great to die, even though somebody tried to sell the art world the idea that it would be an act of kindness.

Two trends of the year, diametrically opposed in artistic taste, deserve special mention. One was the rising demand for abstract painting, demonstrated by the numerous successful exhibitions and the popularity of Sidney Janis' book, *Abstract and Surrealist Art in America*.

The other, and more definite, trend is the revival of interest in paintings of last century America, especially the genre painters like William S. Mount, the romantic landscapists of the misnamed Hudson River School, and such independent spirits as Martin J. Heade (one of our forgotten masters). Names drawing the collector's attention included Whitridge, Cropsey, Kensett, Cole, Havell, Henry, Chadwick, Eastman Johnson, and Robert Loftin Newnan.

There was an almost complete cessation of exhibition activity in the old master field—probably because the demand of collectors for exceptional works made it impossible for commercial dealers to assemble large-scale shows, and the museums were otherwise engaged. However, public collections continued to be enriched through both gift and purchase. Jules Bache, New York banker, gave his collection of 63 paintings and numerous art objects to the Metropolitan. Walter C. Arensberg presented his collection of 832 modern art works—including Duchamp's *Nude Descending a Staircase*—to the University of California in Los Angeles.

Most important of all was the donation of French and Italian masterworks to the National Gallery in Washington by Samuel H. Kress. Included in this generous gift to the American people were: Verrocchio's magnificent *Lorenzo de Medici*, Dosso Dossi's *Circe and Her Lovers in a Landscape*, nine Luini frescoes illustrating the legend of Cephalus, an *Annunciation* by Filippo Lippi, *Italian Comedians* by Watteau, and Boucher's *Madame Bergeret*.

Two top-flight Renoirs entered museum collections: *Young Girls*, acquired by Omaha's Joslyn Memorial, and *Landscape at Beaulieu*, bought from its fine Renoir exhibition by the California Palace of the Legion of Honor. One of Gauguin's last great paintings, *The Call*, entered the Cleveland Museum. The M. H. de Young Museum of San Francisco bought a notable Rubens, *The Tribute Money*. The Albright Art Gallery of Buffalo, after unloading some of

[Please turn to page 30]

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Four Figures: THERESE STEINHARDT

Therese Steinhardt

PAINTINGS, including both landscapes and figure pieces, by Therese Steinhardt are on view at the Milch Galleries. A small canvas, *August in the Berkshires*, is one of the most successful landscapes in its able composition of rolling meadows and fringing trees set in a softly diffused light. *Winter in Central Park* and *View from My Studio Window*—looking down across varied planes of flat and jutting roofs to a distant vista of the river—are also ably composed and brushed.

The figure pieces, in general, are handled with less sophistication, with the exception of *Cello Lesson*, in which the give and take of forms and the pleasing arrangement of the figures makes harmonious impression. *Lecture*, a group of listening people, finely characterized and placed in provocative relations, is another performance that indicates more imagination as well as surer craftsmanship than the single figures in the exhibition. It is probable that these excellent canvases are later work than the rather pedestrian figures of the other canvases and indicate the actual powers of the artist.

—MARGARET BREUNING.

Sanity in Art Prizes

Prizes and honorable mention went to 15 artists at the 6th Annual Exhibition of the Society for Sanity in Art, held at the California Palace of the Legion of Honor. Awarded the Logan Medal were: Herman Struck for *The Boats are Late*, oil; Joseph A. F. Everett for *Deep Snow*, watercolor; and Edgardo Simone for *Heir of the Purple Heart*, sculpture.

Others winners were: Ladislav Hlavka, Sam Hyde Harris, Claude Buck and Ruby W. Usher for their oil paintings, and W. Frederick Seeley and William Winthrop Ward, who received honorable mention in the same group. Katherine E. Wallis was honored for her sculpture. Also receiving honorable mention were S/Sgt. F. Loren Boulier and Warren Chase Merritt, watercolorists, Orpha Klinker, etcher, and Herman Struck and Barbara Herbert, sculptors.

With Lofty Aims

WE THOUGHT perhaps the Independent Voters Committee of the Arts and Sciences might prove too lively to expire with the November elections. Sure enough, it has grown up into the Independent Citizens Committee of the Arts, Sciences and Professions, and all workers in these fields are eligible for membership. Jo Davidson is chairman of the group, which claims non-partisan status, with Leon Kroll, Boardman Robinson, John Sloan, Raphael Soyer, Max Weber and William Zorach acting as "initiating sponsors."

The Committee will work for "swift and complete victory, durable peace, full employment and a decent standard of living in post-war America, extension of democracy in the United States, extension of democracy abroad, and the strengthening of international unity through interchange of ideas between men and women of the arts, sciences and professions of this country and the United Nations." Details as to how these lofty and admirable aims are to be implemented and finally accomplished have not yet been revealed.

Ida Stroud Passes

December 1 marked the passing of Mrs. Ida Wells Stroud, one of New Jersey's well known painters prominently identified with art circles in the State and on the Shore.

Born in New Orleans, Mrs. Stroud received her art training at Pratt Institute, Brooklyn. She lived for many years in Newark where she was an instructor at the Newark School of Fine and Industrial Arts. Summers she devoted to her own landscape painting classes along the Shore. Known particularly for her watercolors, Mrs. Stroud had exhibited extensively in art shows principally in New Jersey. She was a member of the Asbury Park Society of Fine Arts, the Manasquan River group of artists, the American Water Color Society, the American Artists Professional League, and other art organizations.

She is survived by a daughter, Mrs. Clara Stroud Colvin, of Herbertsville, New Jersey, a son Arva Stroud of East Orange, and a granddaughter, Miss Dorothy Stroud also of East Orange.

George Bogert Dies

George H. Bogert, landscape painter whose work hangs in the Metropolitan Museum, the National Gallery and many other institutions throughout this country and Europe, died in New York Dec. 15 at the age of 80.

Bogert studied with Thomas Eakins at the National Academy of Design and with Puvis de Chavannes in Paris. Elected an Associate of the National Academy in 1899, he was also a member of the New York Society of Landscape Painters, the Pennsylvania Academy of Fine Arts, the Salmagundi Club and the Lotus Club. Included among the prizes he won are the bronze medal, Paris Exposition, 1900; the gold medal, American Society of Art, 1902 and 1904; and the Webb Prize, Society of American Artists, 1899. In the *American Art Annual* his biography fills 40 lines.

The Art Digest



Nan Wood Graham: GRANT WOOD

Grant Wood's Sister

IN ITS SEARCH for a painting by the famous American artist, Grant Wood, to add to its newly formed collection of contemporary American painting, the Encyclopaedia Britannica has acquired the portrait of Grant Wood's sister, Nan, the only canvas which the artist refused to sell during his lifetime.

The portrait of *Nan* hung in the artist's living room which was built around the painting. The wall paper went with the painting, and the furnishings and the rug repeated the colors. Even the fireplace was designed to set off the portrait.

It was painted as a gift to the artist's sister shortly after she had posed for *American Gothic*, in which Wood portrayed her in a hardly complimentary fashion as a Mid-western American housewife. *Nan* has never been exhibited with the exception of the memorial exhibition given to Grant Wood at the Art Institute of Chicago a year after his death in 1942. His sister, Mrs. Nan Wood Graham, consented to the sale of the portrait to the Encyclopaedia Britannica in order that he might be represented in one of the largest contemporary collections in this country, when it is first exhibited next April at the Art Institute of Chicago, prior to a national tour of museums.

It appears that Wood felt his sister might harbor an unvoiced resentment for his portrayal of her in *American Gothic*, so he painted her true to life in the attempt to alleviate her (he thought) injured pride. He labored long hours to please her, and when the portrait was completed Wood stated that it was to be the property of his sister and that it would not be sold.

In parting with the portrait, Mrs. Graham feels that this fine work should be placed where it will accentuate her brother's artistry in public recognition.

Wassily Kandinsky

[Continued from page 12]

Bauhaus, and now head of the Armour Institute of Technology of the Art Institute of Chicago, looks for the day when painting such as Kandinsky's can be wedded with architecture as part of a scheme. This was Kandinsky's own dearest wish but it is not known that he ever had the chance to fulfill it.

Kandinsky was born an aristocrat and those who knew him say that his bearing was always such. He knew no jealousies, no fear of followers. He was an outgoing person, an inspiring teacher a genial and likeable man, who included in his acquaintance leading figures in the allied arts of many countries. His friends in America are legion. He had hoped to come to the United States one day for he liked the "wonderful reds and blues" he saw in American paintings in the Jeu de Paume exposition in Paris and wanted to see more of the "young art" of America.

The Nierendorf Galleries in New York have arranged a retrospective exhibition of the work of Kandinsky, opening it on December 26. There is a painting for every year from 1909 to 1938, with the exception of the war years, 1914 to '21 during which Kandinsky lived in Moscow. There are, of course, no paintings from the last years he lived in Paris. But word from Paris speaks of the great success of Kandinsky's recent shows and from this we know he was active until this last illness.—MAUDE RILEY.

Buys Romantic Barnes

The San Francisco Museum of Art announces the acquisition of Matthew Barnes' romantic painting, *Night Scene*, for its Albert M. Bender Collection. The painting was secured through a fund organized in his memory by friends of the late collector and provides for the annual purchase of a work by a San Francisco artist not adequately represented in the museum.

A well known California painter, Barnes' work is familiar to gallery visitors through the country. Recently exhibited at the museum, *Night Scene* was painted in 1932. The artist is also represented in the Museum of Modern Art.

Farge's Barbed Monotypes

Barbed monotypes by the French artist, Henri Farge, aimed largely at the painter and critic brotherhood, hung at the usually dignified Durand-Ruel Galleries this past fortnight. Also presented in bright color were some of the gayer aspects of Parisian life. Star of the group, however, was *Le Fauve*, which reveals the agony of creation as an artist brushes in the derriere of his model. Runners up were *Parade*, *Le Physique de L'Amour* and *L'Amateur Passione*, all sly gallery observations.

—J. K. R.

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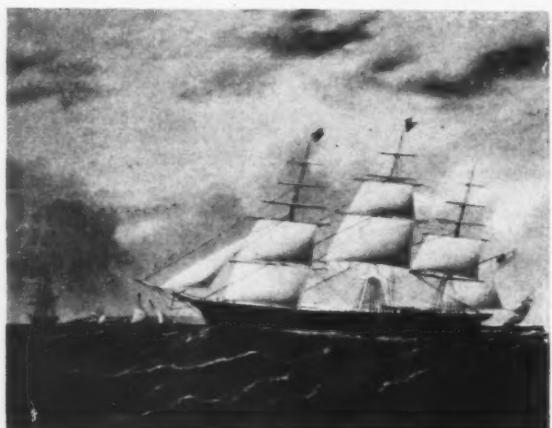
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Bellows in National Gallery

TWO PAINTINGS by George Bellows, *Both Members of the Club* and *Portrait of Mrs. Chester Dale*, have been presented to the National Gallery of Art by Chester Dale. They will be placed on view on the twentieth anniversary of the artist's death, January 7.

Both Members of the Club and *Stag at Sharkey's* are the high points of Bellows's paintings of the ringside scene. The later canvases of similar themes suffered both from a dimness of visual memory and from an apparent loss of interest in the subject matter, which to such a continually questing mind as that of the artist, had become "old hat."

Both Members of the Club represents a prize fight at the Sharkey Athletic Club between a white and a Negro boxer. It is suggested that these contestants were Joe Gans, former lightweight boxing champion, and a less well-known boxer named Russell. As such affairs were only legal when both contestants and spectators were members of the club, the significance of the curious title becomes clear.

It is evident that Bellows executed this painting at a white heat of interest, vivid memory and imagination both contributing to its impressive effect. It may be recalled that shortly before his death he wrote to a young artist (in reply to a query) that "I am still satisfied with *Both Members of the Club*." That is really an understatement for such a magnificent performance, which conveys such an immediacy of dynamic power, not only through the rhythmic play of the muscular bodies integrated into coherence of design, but further through the dramatic play of brilliant lights and darks that intensify the emotional excitement of the scene.

The *Portrait of Mrs. Chester Dale* was executed ten years later, when Bellows was greatly influenced by Jay Hambidge's theories of "Dynamic Symmetry" and was chiefly concerned with organization of planes and generalized design. Yet even in this formalized portrait, there is a warmth of personal interpretation, while the charm of the delicate color scheme, a harmony of silvery grays, lavender and pale blue lends graciousness to the highly-simplified design. It is gratifying to know that two divergent examples of one of our foremost painters will be included in the permanent collection of the National Gallery, where paintings by great masters of both Europe and America are displayed.

—MARGARET BREUNING.

War on the Burma Front

A GOOD MANY of the war sketches by Howard Baer now being exhibited at Associated American Artists will require a strong stomach on the part of the beholder. For this artist, who spent six months during 1944 in the China-Burma-India Theatre of Operations as a war art-correspondent for Abbott Laboratories, saw some bloody action and pulls very few punches in setting the results down on paper.

Assigned to an Army medical documentation project, Baer records the treatment of gruesome wounds under near-impossible conditions, the dead and the dying in foxholes, along the Salween River and Burma Road in flash-quick watercolor and/or pen and ink sketches. Colonel Seagrave, author of *Burma Surgeon*, and Burmese nurses are shown operating under tents improvised from brilliant-colored parachutes in Myitkyina Airfield, which had been taken in a surprise attack the day before and was still exposed to Japanese snipers and artillery fire. A tiny pen sketch of General Stilwell was done at a press conference after the General had been for several days without sleep. Dead coolies serve as a warning signal for a dangerous curve on the Burma Road.

These sketches, which will serve as background material for finished paintings (all of which will belong to the Army), should, and undoubtedly will be severely edited for artistry. Some have electric vitality and some don't. Some are the barest short-hand notes, and as such are scarcely exhibition material; others combine strange beauty with horror of scene.—JO GIBBS.

Syracuse: Russian Icons

An exhibition of 64 Russian Icons, selected from the collection of George R. Hann of Pittsburgh, and called the "finest collection outside of Moscow," will be on view at the Syracuse Museum to January 17. These icons have previously been shown only at the Carnegie Art Institute and the Metropolitan Museum.

The Art Digest

Art Book Library

BY JUDITH KAYE REED

Cassatt by Breuning

"Mary Cassatt," by Margaret Breuning. Edited by Aimée Crane. New York: Hyperion Press; distributed by Duell, Sloan and Pearce. 8 color plates, 48 black and white illustrations. \$3.00.

Perhaps one of the loneliest figures in modern art is that of Mary Cassatt. An American, she lived most of her years in Paris, where she died among strangers at the age of 81. Unmarried, her whole life was spent in the pursuit of art, her recurring theme that of the mother and child.

Margaret Breuning's excellent monograph on one of our greatest women painters is doubly welcome for although the artist was elected an associate member of the National Academy and the Society of American Artists in New York, her country never fully appreciated her and it is only recently that her full stature as an artist has been recognized.

Miss Breuning presents the single-faceted life of this independent woman with perception and clarity. Mary Cassatt's formal training with a Paris academician was brief and all she knew she learned by her own effort—first through studying the works of Parmigiano and Corregio in Italy, the work of Rubens in Spain and Antwerp and finally from the Impressionists, particularly Degas, and through them, by studying Japanese prints. Working hard to achieve her twin aims of Western realism and Oriental simplicity, devoting daylight to painting and evenings to disciplinary print making, she evolved a personal style well suited to her gifts, and incidentally, by example paved the way toward feminine equality in the arts.

Aimée Crane has done her usual ad-

mirable job of editing. The eight reproductions in full color and 48 black and white half-tones were selected from American collections and many of them are here reproduced for the first time.

Story of Collecting

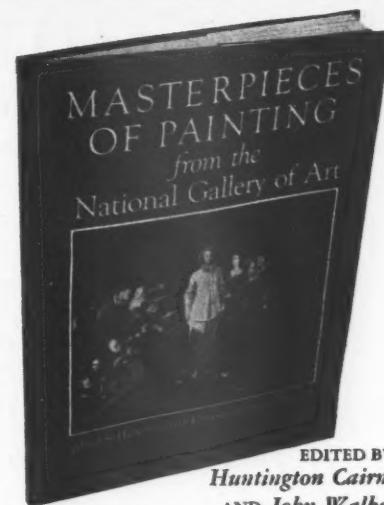
"Lock, Stock and Barrel: The Story of Collecting," by Douglas and Elizabeth Rigby. Philadelphia: J. B. Lippincott Co. 1944. 517 pp. of text; 48 pp. of illustrations. \$5.00.

Beginning with the ancient Egyptians who stocked treasure rooms of art in their community temples 4,000 years ago, the authors trace the history of collecting through to contemporary Mrs. Klotz of the Bronx, N. Y., who, succumbing to modern department store merchandising of art, wrote to a New York store for a "Benvenuto Cellini" bowl to go with a blue dining room."

This is an intriguing book for all who have a passion for gathering together quantities of any substance, whether bus tickets or El Grecos; and the art lover will find it one of the most complete books in regard to the history, hazards and folklore of art and antique collecting.

The scores of fascinating anecdotes range from the cynical observation of Caius Verres, Roman governor, who admitted that three years of political office was sufficient to swell his collection, for in the first year "I can plunder for myself, the second for my friends and the third for my judges," to such descriptions of trickery as the one exposed by Andrew Lang on the faking of antique engraved gems, where the trickster forces a turkey to swallow a newly engraved ring and then kills the bird, thus producing a fresh intaglio replete with all the marks of age which attrition in the crop of a turkey yields.

As generous with information as its title implies, "Lock, Stock and Barrel," should fill an important space in any reference library, but it is too good to be hidden there.



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Last Flowering of the Flemings

BARON JOSEPH VAN DER ELST, vocationally a Belgian career diplomat, avocationally a connoisseur and lecturer on fifteenth century Flemish art, and husband of the former Allison Roebling of the American bridge-building family, is responsible for an unusual book on one of the most fascinating periods in the history of art. (*The Last Flowering of the Middle Ages*. Doubleday, Doran & Co., Inc., New York. 127 pages of text and 107 full-page plates in color and black and white.)

In the introduction to his book, Baron van der Elst sets the tone for more than just another "art book" dealing with an unrelated segment of the vast picture of man's creative activity.

He explains that: "Today, interest in the Middle Ages is inspired by something more urgent than mere historical curiosity. In seeking an ideal after which to fashion a better world, it is inevitable that we should examine our own way of life and the sources from which it derives. That examination reveals what may be startling to many and which must be thought-provoking to all: the twentieth century with its peculiar problems bears an amazing similarity to the fifteenth century, which may be considered the last flowering of the Middle Ages. Then, as today, the world stood in one era watching the first faint light of an approaching dawn. Then, as today, men were appraising the past for its value to the future. Then, as today, workers were finding a voice in the government, and a vigorous and articulate middle class was making its demands heard in all the cities of Europe. Above all, then, as today, men were learning to think in terms of a rapidly expanding world."

The Last Flowering of the Middle Ages is a broad, fluent and loving word picture of fifteenth century Flemish times, people and painters—so fluent, in fact, that one is almost unaware of the painless doses of little known or forgotten history and information. For instance, the workings and rigid technical standards of the guilds, their requirements and formulas for preparation of panels, paints and oils are so presented as to be of great interest to the professional artist without in the least interfering with the reading pleasure of the complete layman.

After preparing a richly illuminating background, the wealth, splendor, piety and mores of the period, Baron van der Elst takes up the work and personalities of the most important painters of the period, and discusses in considerable detail each of their paintings which is reproduced.

One is presented in turn to van Eyck the great draftsman rich and worldly, with his emotional objectivity and clarity of style; Petrus Christus, van Eyck's only known pupil, who was more human in both subject and approach than his master, and whimsically childlike on occasions; the nervous and exhausted Roger van der Weyden, most abstract and emotional of all the Flemings; the true burgher craftsman, Dirk Bouts, who came to Louvain from Holland and contributed calm and restrained religious paintings of spiritual greatness to the land of his adoption. The brilliantly dramatic van der Goes retired as dean of the painters guild in Ghent at the height of his career to enter a monastery, charged his later works with the psychological analysis of agony and finally succumbed, presumably, to dementia praecox. Here too are Memling, Gerard David, Bosch and Bruegel—as alive as their work after five centuries.

We strongly suspect that the author of the book might be identified as the owner of many of the paintings reproduced, which are accredited anonymously to a "Private Collection, New York." He writes with a fervor and intimate knowledge of these old paintings from his beloved native land that points to a great deal more than a nodding acquaintance with them.—Jo Gibbs.

Cleveland Buys Islamic Art

William M. Milliken, director of the Cleveland Museum, announces the purchase of 25 objects from the current exhibition of Islamic Art (see DIGEST, Dec. 15). The acquisitions, which were made possible through the J. H. Wade Fund, include miniatures, sculpture, pottery, metal work, glass and bookbinding.

Howard Hollis, who is curator of Oriental art for the institution and responsible for the exhibition, states: "As a result of this purchase, the Cleveland collection of Islamic Art, from being a good collection, now becomes one of the foremost in the country."

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Art Digest



*Baptism of Clorinda: TINTORETTO
In Sale at Kende*

Logan Collection

THE COLLECTION of paintings formed by the late Frank G. Logan, Chicago art patron, and now the estate of the late Josephine Hancock Logan, will be sold at the Kende Galleries at Gimbel Brothers on the afternoons of January 25, 26, and 27, along with the furnishings and decorations of their Lakeshore Drive mansion. The Logans were the donors of the important Logan Medal and Prize awarded annually at the Chicago Art Institute, and, six years ago, Mrs. Logan created quite a furor with her "Sanity in Art" movement.

Most famous of the paintings to be sold is the *Baptism of Clorinda* by Tintoretto which illustrates the 12th verse of Tasso. It has been widely exhibited in this country, including the Chicago Art Institute in 1925, the California Palace of the Legion of Honor in 1938, and at the World's Fair. It was published by Berenson, Venturi, and by von Hadeln who places its execution just after 1581.

Other paintings of interest are Corot's *Dance of the Nymphs*; *The Burgomaster* by Van Dyck painted between 1615 and 1620 and authenticated by Dr. Bredius and W. R. Valentiner; *Troyen's Cattle in Pasture*, bought in the Fuller sale in 1897 (and for which \$40,000 was once paid); Theodore Rousseau's *Clarisse dans la Forêt de Fontainebleau*, which entered the Ernest Brugeman collection in Brussels in 1867 through Arthur Stevens, curator of the gallery of the King of Belgium. Two paintings by Israels are accompanied by letters written by the artist. He calls *The Church Warden*, once in the J. Staats Forbes collection in London, his best painting, and states that *The Anchor Bearers* was painted for the International Exposition in Paris where it won the medal of honor.

The sale also includes art books, fine linens, XVIII century furniture, Georgian silver, porcelain, glass, modern etchings, mezzotints, Persian and Chinese rugs, and a famous collection of dolls.

January 1, 1945

Auction Calendar

January 2 and 3, Tuesday and Wednesday afternoons. Parke-Bernet Galleries: Property of Mrs. J. Miller Dixon, Chicago; Lieut. Comdr. Oliver B. James; William Mitchell Van Winkle, others. English and American first editions, standard sets. Color plate books. Books on furniture, birds, arts and crafts. Currier & Ives color lithographs. Leech sporting sketches in oil. Now on exhibition.

January 4, Thursday evening. Parke-Bernet Galleries: Property of Mr. and Mrs. Robert W. Lyons: Paintings. Dutch and Flemish XVII century paintings including portraits by Rembrandt and Van Dyck; work by Ruisdael, Hals, Italian XV-XVII century, including work by Veneto, Cavazza, Titian, Guardi, Longhi, French XVII-XIX century, including work by Claude Lorraine, Corot, Werner, Courbet. English XVIII century, including work by Raeburn, Gainsborough, Romney, Beechey. American paintings, including the Hurst Portraits of George and Martha Washington by Rembrandt Peale, examples by John Neagle, Samuel F. B. Morse, Inness, others. Now on exhibition.

January 4, 5, and 6, Thursday through Saturday afternoons. Parke-Bernet Galleries: Collection of the late Mrs. Henry Evans. Early Queen Anne and Georgian silver. An important Oriental Lowestoft dinner service. Flight, Barr & Barr; Capo di Monte and other table porcelain. Decorative table glass. Fine laces and linens. French and English furniture and decorations. Rugs. Tapestries. Now on exhibition.

January 6, Saturday afternoon. Kende Galleries at Gimbel Brothers: Property of Miss Marquita Martin and others. Furniture and decorations. Oil paintings and prints. Staffordshire dogs. Porcelain and glass. Textiles and Chinese rugs. Exhibition from January 3.

January 8 and 9, Monday and Tuesday evenings. Parke-Bernet Galleries: Library formed by the late Dr. James Brentano Clemens. Rare first editions—Byron, Shelley, Coleridge, Sterne, Swift, Pope and others, mainly in superb state. Manuscripts of S. L. Clemens, etc. Exhibition from January 4.

January 11, 12, and 13, Thursday through Saturday afternoons. Parke-Bernet Galleries: Ernst, Hunt et al: American Furniture and Decorations. Early American and Georgian silver. Early American, English and other glass. Pennsylvania Dutch Fractur work. American primitive paintings. Prints. Hooked rugs and early American quilts. Exhibition from January 6.

January 15, Monday evening. Parke-Bernet Galleries: Library of L. de Vegg and others. Rare books of the 15th, 16th and 17th centuries. Exhibition from January 10.

January 17 and 18, Wednesday and Thursday evenings. Parke-Bernet Galleries: Puritz et al: Modern Paintings and Sculptures. Works by Renoir, Sisley, Bonnard, Vuillard, Segonzac, Cézanne, Chagall, Forain, Monet, Boudin, Vlaminck, Derain, Modigliani, Picasso and other artists. A group of American paintings including works by Mary Cassatt, John Marin, Pascin, Raphael Soyer, Georgia Klitgaard, John Kane, Kronberg, others. Exhibition from January 13.

January 19 and 20, Friday and Saturday afternoons. Parke-Bernet Galleries: From the collection of the late Bronson Winthrop: English and French furniture and decorations. English XVIII century furniture; French furniture including pieces signed by Henri Dasson of Paris and other XVIII and XIX century ébénistes. Chinese porcelain, pottery and cloisonné. French and other silver. Paintings and bronzes including figures, candelabra, clocks and portrait medals of the XV-XVI century. Exhibition from Jan. 13.

January 23, Tuesday evening, and January 24, Wednesday afternoon and evening. Parke-Bernet Galleries: Part I. American First Editions Collected by the late Frank J. Hogan, Washington, D. C. Rare first editions including Poe's *Tamerlane and Al Aaraaf*, *The Raven* with stanza of original manuscript; *Tales, Poems* and original manuscripts of the *Domän of Arnheim* and *Smeraldas*; Poe's copies of *Eurika* and *Conqueror's First Book*; presentation copies of Cooper's *The Spy*, etc. Exhibition from January 18.

January 25, Thursday evening. Parke-Bernet Galleries: Collection of John Bass, New York: Paintings by Old Masters. Thirty paintings include *The Laughing Child* by Frans Hals, *The Crowning of Roxane* by Rubens, *Zacharias in the Temple* by Rembrandt, *Madonna and Child* by Perugino, *Portrait of a Lady* by Bartholomeus Bruyn, *Portrait of a Young Lady* by Joos Van Cleve, *The Three Old Oaks* by Van Ruisdael, *The School Mistress* by Jan Steen, and works by Van Utrecht, Van Ostade, Bartolomeo Veneto, Van Dyck and others. Exhibition from January 20.

January 25, 26, and 27, Thursday through Saturday afternoons. Kende Galleries at Gimbel Brothers: Estate of the late Josephine Hancock Logan. Paintings including *The Baptism of Clorinda* by Tintoretto; *Dance of the Nymphs* by Corot; works by Daubigny, Jacques, Theodore Rousseau, Van Dyck, Troyon, Raeburn, others. XVIII century Chippendale furniture; some French pieces including bergères, love seats, table and Trumeau in Boule technique. Georgian silver. XVIII century Crown Derby dinner set in Imari decor; English and Limoges plates; Capo di Monte figurines and decorations. Exhibition from January 20.

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REMBRANDT

Madonna and Child
PERUGINO

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BARTHOLOMEUS BRUYN
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Exhibition from January 20



*Madonna and Child: PERUGINO
At Parke-Bernet*

Old and Modern

TWO SALES of paintings, one largely of the modern French School, and a well known collection of old masters, are the highlights of the January calendar at the Parke-Bernet Galleries.

First on the schedule is the modern group, largely from the collections of J. J. Puritz and Louis J. Halle, which will be sold on the evenings of January 17 and 18. Among several distinguished canvases by Renoir is *Femme au Chapeau Blanc* formerly in the Ambroise Vollard collection; *Antibes*; a seascape *La Mer*; two bust length portraits, *Tête de Jeune Femme* and *Head of a Woman with Red Hair*; and *Nude*, a waist length figure of a young girl. Degas is represented by two pastels.

Other works of interest are Gauguin's *Le Mas*, a spring landscape; Cézanne's *Arbres sous la Tempête*, painted in 1900 and formerly in the Vollard collection; three landscapes by Monet which were once in the collection of Catholina Lambert; Chirico's *Rivages de la Thessalie* and *Cohorte Invincible*. Vuillard is represented by one of his best portraits, *Mme. Germaine Feydeau* (Mme. Raymond Tartiere), granddaughter of Carolus Duran, who was Sargent's master; Boudin by *Dordrecht*; Braque by *Still Life with Grapes*, which was exhibited at the Petit Palais, Paris, 1939. *Vue de Montmartre* by Utrillo is from his rare *période triste*. Paintings by Picasso, Segonzac, Raoul Dufy, Modigliani, Vlaminck, Chagall, Soutine, Bonnard, Derain, and Forain are also included.

A group of American pictures includes *Mother and Child* by Mary Cassatt; Paschin's *Femme dans un Fauteuil*; work by Marin, Soyer, Kuniyoshi, Schreyer, and others. The collection, which will be exhibited from January 13, also includes a bronze portrait head of Gustav Mahler by Rodin, and a bronze portrait mask of the Marchesa Casati by Epstein.

Bass Collection

Many of the Old Master paintings, which will be sold on the evening of January 25, will be familiar to the public, for John Bass lent his treasures freely, particularly to the New York

and San Francisco World's Fairs in 1939 and 1940.

Several things lend this collection an intimate quality. Most of the early Dutch and Flemish paintings are small in size and/or homely in subject matter (Jan Steen's *The School Mistress*, Van Ostade's *Tavern Scene*). Two of the more important pictures in the sale served as models for larger works: the glowing Perugino *Madonna and Child*, once attributed to Raphael, corresponds to a similar painting in the Louvre; and Rubens' widely exhibited and spirited *The Crowning of Roxana*, painted 1625-28, preceded a heroic canvas with the same grouping of figures life sized. An eleven inch circular panel contains Frans Hals' *Laughing Child* (a delightful, button-nosed ragamuffin with flying, unkempt hair) which was presumably a pendant to his *Boy with Flute*, now in a St. Louis collection. Rembrandt's lengthily attested *Zacharias in the Temple* (which brought \$15,000 in the Lehman sale in Paris in 1925) is small compared to the size one has come to associate with this master's figure paintings. Tiepolo's remarkably fresh little *Saint Augustine* was a sketch for a now lost altar painting.

A group of notable portrait panels includes Van Cleve's *Portrait of a Young Lady*; Jan Mostaert's *Portrait of Michael William van Dingenboe*; a tiny *Portrait of a Gentleman* by Bartolomeo Veneto; Van Utrecht's *Portrait of a Portuguese Clergyman*; and Clouet's *Portrait of Henry II of France*—vibrant under their glazes through the years. Among other paintings of particular interest are Van Ruydsael's large and vigorous *The Three Old Oaks*; *Madonna and Child* by the Master of the Half-Figures; *Portrait of a Lady* by Bartholomeus Bruyn; and *Head of an Apostle* by Van Dyck.

The paintings will be exhibited from January 20.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

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The Art Digest

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Albany, New York

AMERICAN DRAWING ANNUAL. Feb. 14-March 11, 1945. Albany Institute of History and Art. Open to all artists. Drawings in any medium, no frames. Jury. No entry fee. No more than five drawings may be submitted. Entries due Feb. 3. For further information write Mr. John Davis Hatch, Jr., Director, The Albany Institute of History and Art, 125 Washington Ave., Albany, New York.

Jackson, Miss.

ANNUAL EXHIBITION OF OIL PAINTINGS. Feb. 1-28. Municipal Art Gallery. Open to all artists. Media: oil. Jury. \$1.00 in prizes. Entry fee \$1.00 to non-members. Entry cards and work due Jan. 20. For further information write Municipal Art Gallery, 839 North State Street, Jackson. TH ANNUAL NATIONAL WATERCOLOR EXHIBITION. April 1-30. Municipal Art Gallery. Open to all artists. Media: watercolor, gouache, drawings, tempera and pastels. Jury. Prizes of \$100. Entry cards and work due March 20. For further information write Mississippi Art Association, Municipal Art Gallery, 839 North State Street, Jackson, Miss.

New York, N. Y.

3RD ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN ARTISTS. April 21-May 19. National Academy of Design. Open to members of the Association. Media: oil, watercolor, black and white, sculpture, etc. Jury. Prizes Work due April 11. For further information write Miss Josephine Droege, Executive Secretary, Argent Galleries, 42 West 57th Street, New York 19, N. Y. AMERICAN WATERCOLOR SOCIETY EXHIBITION. Jan. 19-Feb. 17. National Academy Galleries. Open to all artists. Media: watercolor and pastel. Jury. Cash prizes. Entrance fee \$3.00 (2 labels) for non-members. Work due Jan. 11. For further information write Exhibition Secretary, American Watercolor Society, National Academy Galleries, 1083 Fifth Avenue, New York, N. Y.

19TH EXHIBITION OF GRAPHIC ART. Mar. 14-Apr. 11. National Academy of Design. Open to all artists. Jury. Prizes. No entry fee. Entry cards due Jan. 25. Work due Feb. 1. For further information write National Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

19TH ANNUAL EXHIBITION OF PAINTING, SCULPTURE AND ARCHITECTURE. Mar. 14-Apr. 11. National Academy of Design. Open to all artists. Media: oils, sculpture, designs for architecture. Jury. Prizes. Work due Feb. 13. For further information write National Academy of Design, 1083 Fifth Ave., New York 28.

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Portland, Maine

1ND ANNUAL EXHIBITION. Mar. 4-Apr. 1. Sweat Memorial Museum. Open to all artists. Media: oil, watercolor, pastel. Entrance fee \$1.00 for 1 to 3 works. Jury. No prizes. Entry cards and work due Feb. 20 at Portland Society of Art, 111 High Street, Portland 3, Maine.

Seattle, Wash.

17TH INTERNATIONAL EXHIBITION OF NORTHWEST PRINTMAKERS. Mar. 7-Apr. 1. Seattle Art Museum. Open to all artists. Media: all print. Entrance fee \$1.00. Jury. Purchase prizes. Entry cards due Feb. 10. Prints due Feb. 14. For further information and entry cards write R. C. Lee, 534 East 80th, Seattle 5, Wash.

Springfield, Mass.

17TH ANNUAL EXHIBITION OF SPRINGFIELD ART LEAGUE. Feb. 5-Feb. 25. Springfield Museum of Fine Arts. Open to all artists. Media: oil, watercolor, prints, drawings and sculpture. Entrance fee \$3.00. Jury. Prizes. Entry cards and works due Jan. 31. J. H. Miller, Agent, 21 Harrison Ave., Springfield, Mass. For further information write Miss Mabel Ross, Secretary, 4 Benton Place, Springfield, Mass.

REGIONAL SHOWS

Albany, N. Y.

10TH REGIONAL EXHIBITION OF ARTISTS OF THE UPPER HUDSON. Apr. 25-June 3. Albany Institute of History and Art. Open to artists living within 100 miles of Albany. Media: oils, watercolors, pastels and sculpture not previously shown at the Institute. Jury. Purchase prize. No entry cards. Work due by April 14. For further information write John Davis Hatch, Jr., Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR SHOW. March 1-21. Edwin Watts Chubb Gallery, Ohio University. Open to residents of Ohio, Indiana, Illinois, West Virginia, Penn., Ky. Media: oil and watercolor. Jury. \$150 in prizes. Entry cards due Feb. 12. Work due Feb. 2-22. For entry cards and further information write Dean Earl C. Seligford, College of Fine Arts, Ohio University, Athens, Ohio.

Birmingham, Ala.

25TH ANNUAL EXHIBITION OF THE SOUTHERN STATES ART LEAGUE. April, 1945. Birmingham Public Library. Open to members who must be natives or 2-year residents of the South. Media: oils, watercolor, pastels, tempera, sculpture, graphic art, crafts. Jury. Prizes. Work due by March 9, 1945. For further information write Miss Ethel Hutson, Secretary-Treasurer, Southern States Art League, 7321 Panola Street, New Orleans, 18, La.

Burlington, Vt.

ANNUAL NORTH VERMONT ARTISTS EXHIBITION. Mar., 1945. Robert Hull Fleming Museum. Open to all Vermont artists and those who have spent time in Vermont during the year. Media: oil, watercolor, pastels, charcoal, black and white, lithographs, etchings, block prints. Entrance fee \$1.00. Jury. Awards. Entry cards due Feb. 15. Work due Feb. 20. For further information write Harold S. Knight, Chairman, 15 Nash Place, Burlington, Vt.

Dallas, Tex.

16TH ANNUAL DALLAS ALLIED ARTS EXHIBITION. Mar. 25-Apr. 25. Dallas Museum of Fine Arts. Open to residents of Dallas County. Media: all. No entrance fee. Jury. Prizes totaling \$1,000. Entries and entry cards due Mar. 10. For further

information write Jerry Bywaters, Director, Dallas Museum of Fine Arts, Fair Park, Dallas 10, Texas.

Hartford, Conn.

HARTFORD SOCIETY OF WOMEN PAINTERS. Jan. 27-Feb. 18. Morgan Memorial. Open to women artists within 25 mile radius of Hartford. Media: oil, watercolor, pastel, tempera, black and white. Entrance fee \$2.00. Jury. Prizes. Works due Jan. 20. For further information write Mrs. Jessie G. Preston, 984 Main St., East Hartford.

Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to all artists. Media: all. Entry fee \$1.50. For further information write John G. Wolcott, President, 236 Fairmount St., Lowell, Mass.

Norfolk, Va.

3RD ANNUAL VIRGINIA OIL AND WATERCOLOR EXHIBITION. Feb. 4-25. Norfolk Museum of Arts and Sciences. Open to Virginia artists. Media: oils and watercolors. No entrance fee. Jury. Prizes. Entry cards and works due Jan. 22. For further information write Mrs. F. W. Curd, 724 Boissevain Ave., Norfolk, Va.

Parkersburg, W. Va.

PARKERSBURG ANNUAL REGIONAL EXHIBITION. Apr. 8-May 6. Parkersburg Fine Arts Center. Open to residents of Ohio, West Va., Va., Ky., Penn., and Washington, D. C. Media: oils and watercolors. Entry cards available. Jury. Prizes. Entry cards due March 26.

Santa Cruz, Calif.

16TH ANNUAL STATE-WIDE ART EXHIBITION. Jan. 21-Feb. 4. Santa Cruz Art League. Open to residents of California or artists painting in the state at the time. Media: oils, watercolors, pastels. Entry cards available. Jury. Prizes of \$225. Work due Jan. 13. For further information write Margaret E. Rogers, President, Santa Cruz Art League, 99 "B" Pilkington Ave., Santa Cruz, Calif.

Washington, D. C.

WASHINGTON WATERCOLOR CLUB ANNUAL EXHIBITION. Jan. 28-Feb. 13. Corcoran Gallery of Art. Open to members and all non-members residing in Washington area. Media: watercolor. Work due Jan. 19. For further information write Lona M. Keplinger, 4805 Battery Lane, Bethesda, Md.

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The Harlem Boys

THE HARLEM BOYS' CLUB will hold its first exhibition of sculpture by members at its Clubhouse on West 134th from January 4 to 11.

Director George Gregory, Jr. organized a fine arts department at the Club's inception ten years ago as part of the visual aids program, but sculpture classes were added only two years ago under the guidance of B. Walters Schreiber. The young sculptors make their own armatures, do their own casting, and are encouraged in a creative and individual approach by Mrs. Schreiber, who teaches them technique but does not touch their work. The fifteen or more sculptures to be exhibited represent the most recent of this season's work.

This busy boys' club, which is under the auspices of the Childrens Aid Society, now has a registration of 3,000 children.

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The National Serigraph Society has exhibitions available for shipment completely labelled in heavy white mats of three sizes: 15 x 20 inches, 20 x 24 inches, and 22 x 28 inches. There are travelling exhibitions of fifty prints at a rental fee of \$10 per month for a minimum of 5 months plus express charges. Special exhibitions may be had of fifty prints for single showings at a rental fee of \$40 per month plus express.

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The Art Digest

Review of the Year

[Continued from page 19]

its contemporary Americans, used some of the money to acquire David's *Portrait of Pierre Desmaison*. Outstanding of numerous Boston Museum acquisitions were Claude Lorrain's *The Mill*, Millet's *Portrait of Mme. Millet*, a rare Rubens landscape and a pair of Copleys.

There was something of a bull-market in contemporary American works among the museums—too numerous to mention here, except for a few highlights. The Brooks Memorial Gallery of Memphis revitalized its art program with three wise purchases: Joseph DeMattin's *Breakwater*, Jon Corbino's *Ipswich Clammers* and Hobson Pittman's *Miss Pat and Miss Eve Lion*. Among nine acquisitions, Wichita included William Zorach's marble *Quest*. The Friends of Art of Kansas City selected Frederic Taubes' *Jacob Wrestling With the Angel* and Sidney Laufman's *Houses in Beaufort*. The Museum of Modern Art, which owns 11 works by Max Ernst and 16 by Morris Graves, finally got around to acquiring a picture by Lyonel Feininger, the important *Steamer Odin*.

The disgraceful story of the final liquidation of the Federal Art Project in New York City, wherein thousands of de-stretched paintings were auctioned to a junk dealer as "reclaimed canvas," reflected no credit on the widely publicized culture of America. Generally speaking, this first attempt of the United States Government to subsidize the art of the nation—as it does shipping, farming and aviation—was a success, and many of our better artists today were sustained during the dark days of the depression by the Project even though some of them now deny their alma mater. The lack of dignity attending the end of the Project, plus the short-sighted political activity of Project artists, will make it doubly difficult for a future Congress to renew this liberal and valuable program.

Death took several prominent artists during the year. Charles Dana Gibson, illustrator and artist, passed on Dec 24, aged 77. Anne Goldthwaite, noted teacher and one of America's foremost woman artists, died Jan. 29 at age of 69. Paul Ullman, American-born artist, was killed August 25, while fighting with a French resistance group. Piet Mondrian, Dutch artist who came to New York in 1940, along with other prominent European artists who sought refuge here from the Nazis, died Feb. 1, aged 71. In Europe, the art world lost Edvard Munch, Chaim Soutine and Wassily Kandinsky.

Serious times lie ahead, and it might be well to conclude this resume of 1944 by quoting Picasso's words when John Groth asked him for a message to the artists of America: "Tell them to work hard—like me."

—PEYTON BOSWELL, JR.

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January 1, 1945

Drawings at the Academy

[Continued from page 5]

pertinent and imaginative work; Julien Binford's *Crap Shooter*, with its vitality; the witty *Harmonica Player*, by Theodore Fried, so casually, but convincingly portrayed; and the absorption of mind and answering bodily gesture in Fermin Rocker's *Cello Player*.

Some landscapes with architecture as motive, exquisitely rendered, are *Pallazzia* by John Taylor Arms and Louis Rosenberg's *Siena*. Boldness of design and freedom of handling lend vitality to landscapes by Dean Fausett, Paul Cadmus, Gifford Beal, Louis Raemeker, Richard Lahey.

The craftsmanship of Stow Wengenroth and Armin Landeck make deep impression in their brilliance of draftsmanship and richness of tonal values. A group of pencil drawings of Cape Cod, by Julian Levi; charcoal drawings by Peter Blume and some landscapes in pencil by Yasuo Kuniyoshi are eloquent examples of saying much with the greatest economy of means.

There are many sound, realistic, if not particularly inspired portraits. In contrast, mention must be made of the striking vitality of the portrait, *Max Eastman* by Guy Pene du Bois; of the vigorous presentation of the self-portrait, by William Oberhardt; of the appealing *Artist's Wife*, by Louis Bosa.

Many arresting items refuse classification, such as Federico Castellon's *Three Heads* breathing mystery; Wanda Gag's amusing *Bedtime* with its sinister shadows; Agnes Tait's enchanting cats in *Studio Corner*; Freda L. Reiter's robust and colorful *Band Instrument Repair Shop*, or the lonely woman representing *Street Cleaning Department*, *Leningrad* by Lucille Sylvester, and Clare Leighton's handsome figures in costume.

There are many other accomplished works to be mentioned, if this roster were not growing too long. The exhibition continues through January 10; open every day from 1 to 5 o'clock.

—MARGARET BREUNING.

Miniatures in Washington

The 43rd Annual Exhibition of the Pennsylvania Society of Miniature Painters is now being shown at the Smithsonian Institution in Washington. It will be on view until January 14.

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An Interstate Society for the Advancement of the Visual Arts

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154 West 57th Street, New York, N. Y.



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Gibson Passes

Nothing could have saddened the art world more than the startling word this past week that Gibson was the victim of a heart attack.

Charles Dana Gibson, one of America's best loved artists of all times, was a great asset to the art of the country and wielded a tremendous force among the ambitious beginners in our world of art.

At its annual dinner in February of 1943, the League awarded to Gibson its gold medal of honor for "Distinguished Contribution to American Art." It was said in his citation that no one ever achieved that mastery of the pen or extended its possibilities as he did.

Big, beyond six feet, genial, gentle, gracious, the world of fashion and foibles revolved around his facile pen, for he created, made and named the "Gay Nineties." He loved mankind and he adored children. So he was a happy Grandfather, the proud heritage of an ideal marriage to the brilliant and

vivacious Irene Langhorne who was for long his famed "Gibson Girl."

To her and to his grieving family the League, with all his world of art and his world of friends, extends its condolences which come deep from the heart, for no other artist was ever more loved of his fellow men who knew him than Dana Gibson.

War Memorials

From Paul B. Williamson, Chairman of the Board of Directors of our California Chapter, is a suggestion which has come to him of a successful project in the way of a Memorial in Georgia (High Museum, Atlanta). He points out it is something which may be used both by small communities and larger ones, and that the individual intimate part of it has a personal appeal. Here is the plan:

The city builds an art gallery (putting men to work). The Gallery is in a park or connected with a school or college. Parts of this building may be used for

other purposes. The Gallery is entitled the "Hall of Memories." The slogan "No one is dead until he is forgotten." Relatives, friends, school classes or business relations of a person who lost his life in the service, purchase an original oil painting or piece of fine sculpture and present it to the Hall of Memory. To each gift is fastened a plaque giving the name of the service person, date of death and where, and name of the donor of the work of art.

In this manner each individual has his own dedicated work of art to his memory and the community acquires a valuable collection. The cost to the city is the original building and small maintenance cost which is offset by the fact that such a fine collection of art creates an art center for all citizens.

Mr. Williamson adds that morbidity and the prosaic is erased from the memorial, by beauty and culture.

Art and Nature Appreciation

In this befuddled world it is not surprising when an appeal comes from the Chairman of the program committee of a live Women's Club in the center of our country asking an opinion on good works on art and nature appreciation which the club might use for reading and study.

That is a large order, for the League has long and gingerly avoided getting entangled in any discussion on art or kindred things. But one book comes instantaneously to mind as this question confronts us, and singularly enough, it bears that title—*Art and Nature Appreciation*.

It was written by the distinguished Dr. George H. Opdyke. It is not a book that one reads through like a novel, nor must it be read in continuity, but may be taken up at any time at any place. Simply and splendidly done, it reflects the careful research and study Dr. Opdyke must have lavished on it. It is intellectual but not high-brow. One can hardly think of a better or more intriguing or informative work on this subject than *Art and Nature Appreciation* which might be unreservedly recommended to any club for study, or to school authorities for supplemental reading.

Another Dual Jury

Again, the League's dual jury plan has achieved a success in the recent "New York Exhibition" at Whistler House in Lowell, Mass.

This exhibition, sponsored by our Massachusetts Chapter in the home of the immortal Whistler, created considerable stir in New England, and was an excellent place to give our fair jury plan a good try. And once again both the traditional and modern groups were pleased and happy.

—ALBERT T. REID.

Illinois

American Art Week was given particular attention this year by our very energetic state director Mrs. Salvatore Mirabella and the Chicago city director Mrs. Albin Headburg. Mayor Kelly signed a proclamation designating election week American Art Week in Chicago. He expressed appreciation and thanks for the current trend of the pub-

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AMERICAN ART WEEK PRIZE, 1944

PAS DE CALAIS, oil painting by Orlando Rouland, a subject of timely interest. Mr. Rouland is especially known for his portraits which hang in galleries in this country and in England, and in many clubs and museums. Of great distinction is his large group portrait of the group of men who made the Century Company famous in the last decade of the XIX century. This canvas hangs in the American Academy of Arts and Letters.

le including school, church, business and civic groups in presentation of the work of less-known artists who are deserving of recognition. The All-Illinois slogan: "An original work of art by an artist of Illinois in every school and some of Illinois." There were exhibitions in the Tudor Gallery of the Chicago Woman's Club, Mandel Brothers on State Street, the South Side Art Association, 120 paintings at Hotel Windevere and works by Illinois artists at the Marshall Field Gallery. Members of the Chicago Board of Education, Superintendent William H. Johnson, and members of the Art Institute and other art groups attended a tea in the Board of Education offices, 228 La Salle Street, November 9th, marking the culmination of Art Week. A display of school art work was on view. Mrs. Elizabeth Wells Robertson, school art director, was in charge. All committee members reported a large attendance and great interest.

Tennessee
The ballroom of the Peabody Hotel was the scene of the formal opening of American Art Week in Memphis, when approximately two hundred artists, writers and art patrons attended the breakfast sponsored by the Memphis Chapter of the National League of American Pen Women. Mayor Walter Chandler made the opening address, paying tribute to the American Artists Professional League, the writers and artists of Memphis, and the special guest of honor, Paul Flowers, popular editor of "Greenhouse," which appears daily in the Memphis Commercial Appeal.

After the breakfast everyone adjourned to the lobby, which for the

second year was the scene of the Exhibition of Paintings by Memphis artists, arranged by state director Louise Lehman and her committee. Signs inviting visitors to the exhibition were placed at every entrance of the hotel and a number of the forty-six paintings sold went to out-of-town purchasers.

William Hollingsworth, Jr., who before his death last September was Mississippi State Chairman of the League, was honored with a memorial exhibition at the Brooks Memorial Art Gallery where eleven of his paintings were sold. Fifty-seven sales during Art Week, plus numerous portrait commissions, certainly set a record for the Memphis Chapter.

Mrs. Joseph Burns, Jr., and Mrs. Hugh Worth of Nashville reported a very active week in their city, as did Mrs. John Berry, Knoxville Chairman, and Miss Pearl Saunders, chairman at Jackson.

C. Ernest Cooke, Bristol chairman, arranged exhibitions both at Sullins and Intermont, thereby taking art to the people across the entire state.

Utah

The Ogden Palette Club presented an exhibition of paintings by Cornelius and Rose Howard Salisbury at the Utah Power Auditorium for Art Week.

Nebraska

A series of 16 informal art orientation lectures, "Living Art," were offered by the University of Nebraska School of Fine Arts, in co-operation with the extension division, as a feature of American Art Week. The first was on November 5th and was entitled "Nebraska's Contribution to Art."

—FLORENCE LLOYD HOHMAN

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CALENDAR OF CURRENT EXHIBITIONS

- ALBANY, N. Y.** Albany Institute of History and Art Jan. 3-16: *Etchings by Menor*; Jan. 3-Feb. 10: *American Negro Paintings*.
- ALBUQUERQUE, N. M.** University of New Mexico To Jan. 5; *Pro and Con Exhibition*; To Feb. 9: *Art Faculty Exhibition*.
- ANDOVER, MASS.** Addison Gallery of Art Jan. 5-Feb. 16: *Impressionism*.
- ATHENS, GA.** University of Georgia, Dept. of Art Jan. 7-21: *Contemporary American Painting*.
- AUBURN, N. Y.** Cayuga Museum of History and Art Jan.: *Sanity in Art Exhibition*; *Steel at War*; *Etchings by Caroline and Frank Armstrong*.
- BALTIMORE, MD.** Baltimore Museum of Art To Jan. 15: *Airways to Peace*. Walters Art Gallery Jan. 7-Mar. 1: *Classical Bronze Sculpture*.
- BLOOMINGTON, IND.** Indiana University Art Center Jan.: *Modern French and Pre-War German Paintings*.
- BOSTON, MASS.** Guild of Boston Artists To Jan. 13: *Exhibition by Members of the Guild*.
- Institute of Modern Art To Jan. 16: *Architectural Exhibition*.
- BUFFALO, N. Y.** Albright Art Gallery To Jan. 31: *Patterson Group Exhibition*; Jan. 2-30: *What Is Modern Painting*.
- CHICAGO, ILL.** Art Institute To Jan. 7: *Graphic Work of Millet*; To Jan. 21: *Paintings by Harry Mintz and Kenneth Shoper*; To Feb. 5: *From Nature to Art*. Leibel F. Pokras Gallery To Jan. 10: *Paintings for the Home*.
- CINCINNATI, OHIO** Cincinnati Art Museum To Jan. 14: *Donors' Exhibition*; *Paintings by Jean List and Robert Tucker*; Jan. 6-28: *Modern Dutch Architecture*.
- CLEARWATER, FLA.** Clearwater Art Museum Jan. 2-25: *Early 19th Century American Art*.
- CLEVELAND, OHIO** Cleveland Museum of Art Jan.: *Thorne Miniature Rooms*; Jan. 5-Feb. 4: *Paintings by Charles Burchfield*.
- COLUMBUS, OHIO** Columbus Gallery of Fine Arts Jan. 1-8: *Christmas Story*; Jan. 8-Feb. 14: *Paintings by Thomas Eakins*.
- DALLAS, TEX.** Museum of Fine Arts Jan. 7-Feb. 5: *Needlework Exhibition*.
- DAYTON, OHIO** Dayton Art Institute Jan.: *Local Group Exhibition*.
- GAINESVILLE, FLA.** Peabody Hall Museum Jan. 2-17: *Paintings by Anne E. Meltzer*.
- GREEN BAY, WISC.** Neville Public Museum Jan. 7-28: *Watercolors by Frederic Whitaker*.
- HAGERSTOWN, MD.** Washington County Museum of Fine Arts To Jan. 31: *Works from the Singer Collection*.
- HOUSTON, TEX.** Museum of Fine Arts To Jan. 10: *15th-18th Century Tapestries*; Jan. 3-23: *Etchings by Goya*; *Naval Aviation Paintings*.
- INDIANAPOLIS, IND.** John Herron Art Institute Jan. 1-Feb. 4: *Contemporary American Paintings*; *Lindberg Collection of Paintings and Drawings*.
- KANSAS CITY, MO.** William Rockhill Nelson Gallery of Art Jan.: *Camera Club Exhibition*.
- KENT, OHIO** Kent State University Jan. 2-26: *Ohio Watercolor Society*.
- KINGSTON, R. I.** Rhode Island State College Jan. 3-22: *Wood Carvings by Southern Highlanders*.
- LOS ANGELES, CALIF.** Dalzell Hatfield Galleries Jan.: *"In California"*.
- Los Angeles County Museum Jan. 2-31: *Sculpture by Merrell Gage*; Jan. 7-Feb. 4: *Wings Over the Pacific*.
- Stendahl Galleries Jan.: *Willard Nash Memorial Exhibition*; *Paintings by A. G. Warshawsky*.
- LOUISVILLE, KY.** Speed Memorial Museum Jan. 7-31: *Exhibition of Walt Disney Originals*.
- MADISON, WISC.** Wisconsin Union To Jan. 9: *Russian Icons*.
- MANCHESTER, N. H.**
- Currier Gallery of Art Jan.: *Paintings by George Biddle*; *Works of Martha Sawyer*; *Prints by American Color Print Society*.
- MILLS COLLEGE, CALIF.** Mills College Art Gallery Jan. 10-Feb. 16: *Group Exhibition of Women Artists*.
- WILWAUKEE, WISC.** Milwaukee Art Institute Jan. 1-14: *Architectural Exhibition*; *Worcester Artists Group*; *Watercolors by Robert von Neumann*; *Paintings by Hans Hofmann*.
- MINNEAPOLIS, MINN.** Minneapolis Institute of Arts To Feb. 5: *Ancient Peruvian Art*; To Jan. 8: *The Christmas Story in Prints*; Jan. 13-Feb. 24: *18th Century French Arts*.
- Walker Art Center To Jan. 31: *Works of LeCorbusier*.
- NEWARK, N. J.** Newark Museum Jan.: *A Museum in Action*.
- OKLAHOMA CITY, OKLA.** Oklahoma Art Center Jan. 3-31: *Finger Lakes Watercolor Exhibition*; Jan. 7-31: *Oils and Watercolors by George Winkler*.
- OMAHA, NEBR.** Joslyn Museum Jan. 1-28: *Works of Howard Church*.
- PHILADELPHIA, PA.** Pennsylvania Academy of Fine Arts To Jan. 7: *Re-installation of Important Paintings*.
- Art Alliance To Jan. 7: *Oils by Walter Houmere*; To Jan. 14: *Oils by Dahlip Ipcar*; To Jan. 19: *Oils and Watercolors by Ethel Leach*; Jan. 2-21: *Architecture by William Wurster*; *Drawings and Paintings by Henry Varnum Poor*.
- Artists Gallery Jan. 10-Feb. 7: *Watercolors and Drawings by Edna P. Brandau and Virginia Dillmore*.
- Woodmere Art Gallery To Jan. 7: Duveen Brothers, Inc. (720 Fifth) Jan.: *Old Masters*.
- Eggleston Galleries (161W57) To Jan. 31: *Group Exhibition*.
- 8th Street Gallery (33W8) Jan. 7-21: *Bronx Artists Guild*.
- Feigl Gallery (601 Madison at 57) Jan. 3-24: *Paintings by Charles R. Hulbeck*.
- Ferargil Gallery (63E57) Jan. 2-13: *Paintings by Hennes Bok*.
- 460 Park Avenue Gallery (460 Park at 57) Jan.: *Contemporary American Portraits*.
- Frick Collection (1E70) Jan.: *Permanent Collection*.
- Galerie St. Etienne (46W57) To Jan. 6: *Paintings by Grandma Moses*.
- Grand Central Art Galleries (55E 57) Jan. 9-20: *Paintings by Murray Beutley*.
- Grolier Club (47E60) To Jan. 13: *Prints of the Flight into Egypt*.
- International Print Society (38W57) Jan.: *Group Exhibition*.
- Jane Street Gallery (33 Jane) Jan.: *Group Exhibition*.
- Kleemann Gallery (65E57) Jan. 2-31: *Paintings by Jon Corbino*.
- Kennedy and Co. (785 Fifth at 60) Jan.: *Clipper Ship Era Paintings*.
- Knoedler and Co. (14E57) Jan. 2-14: *Paintings by Lenard Kester*.
- Kraushaar Gallery (32E57) Jan. 20-26: *60th Anniversary Exhibition*.
- Mortimer Levitt Gallery (16W57) Jan.: *Group Exhibition*.
- John Levy Gallery (11E57) Jan.: *Old Masters*.
- Julien Levy Gallery (42E57) To Jan. 31: *"The Imagery of Chess"*.
- Lilienfeld Galleries (21E57) To Jan. 5: *Christmas Exhibition*.
- Brummer Gallery (110E58) Jan.: *Old Masters*.
- Buchholz Gallery (32E57) Jan. 3-27: *Work of Degas*.
- Chapellier Gallery (48E57) Jan.: *English Landscapes*; Jan. 13-27: *Group Exhibition*.
- China House (125E56) To Jan. 18: *Chinese Ceramics*.
- Comerford Gallery (37-39W57) Jan.: *Landscapes by Andrew Schwartz*.
- Contemporary Arts, Inc. (106E57) Jan. 8-26: *Paintings by Sidney Gross*.
- Downtown Gallery (43E51) Jan. 3-20: *Paintings by Subba*.
- Durand-Ruel (12E57) Jan. 9-Feb. 2: *Paintings by Milton Avery*.
- Durlacher Brothers (11E57) Jan. 8-Feb. 3: *Paintings by Pavel Tchelitchew*.
- Works by American Painters of Italian Origin.
- Women's City Club Jan.: *Paintings by Mr. and Mrs. Francis Quirk*.
- PITTSBURGH, PA.** Carnegie Institute To Jan. 23: *British-American Exhibition*; Jan. 4-Feb. 12: *Combat Sketches by Capt. George M. Harding*.
- PITTSFIELD, MASS.**
- Berkshire Museum Jan.: *Paintings by R. G. Newman*; *Watercolors by William Jewell*.
- Portland Art Museum Jan. 10-31: *Paintings by Mario Carreño*.
- ST. PAUL, MINN.** St. Paul Gallery and School of Art To Jan. 5: *Wilmann's Memorial Exhibition*; To Jan. 9: *Sculpture by John Hood*; Jan. 9-31: *Paintings and Drawings by Jan Schreuder*.
- SACRAMENTO, CALIF.** Crocker Art Gallery Jan. 1-31: *Abstractions by Maj. John Stewart Detle*; *Original Drawings from Esquire*.
- SAN ANTONIO, TEX.** Witte Memorial Museum To Jan. 7: *6th Texas General*.
- SAN FRANCISCO, CALIF.** California Palace of the Legion of Honor From Jan. 4: *Folk Art of the Southwest*; *British Wood Cuts*; *Contemporary Paintings from Permanent Collection*.
- San Francisco Museum of Art To Jan. 14: *Bender Collection*; To Jan. 16: *Watercolors by Alexander Calder*; Jan. 9-28: *Color Prints by National Serigraph Society*.
- SEATTLE, WASH.** Seattle Art Museum To Jan. 7: *Paintings by Merchant Seamen*; *Paintings by Wang Chi-Yuan*; *Monet and Pissarro*; *Sacred Art*; *Lithographs by Saul Rabino*.
- EXHIBITIONS IN NEW YORK CITY**
- A. C. A. Gallery (63E57) Jan. 2-29: *Paintings by Moses Soyer*.
- American-British Art Center (44W 56) To Jan. 13: *Paintings by Harry Daniels*.
- An American Place (500 Madison) To Jan. 10: *Paintings by John Marin*.
- Argent Galleries (42W57) Jan. 2-13: *Katharine Lorillard Wolfe Club Exhibition*.
- Art Headquarters Gallery (345 Madison) To Jan. 12: *Works of Gene Walther*.
- Artist Associates (138W15) Jan. 8-31: *"Our New York" Group Exhibition*.
- Art of This Century (30W57) To Jan. 6: *Constructions by Isabelle Waldberg*; *Paintings by Rudolph Ray*; Jan. 9-Feb. 3: *Paintings by Mark Rothko*.
- Associated American Artists (711 Fifth at 56) To Jan. 10: *Sketches by Howard Baer*; Jan. 3-16: *Paintings by Manuel Komroff*; Jan. 8-27: *Sculpture by Marina Nunez Del Prado*.
- Babcock Gallery (38E57) To Jan. 5: *American Paintings*; Jan. 8-20: *Watercolors by John W. McCoy*.
- Barzansky Galleries (664 Madison at 61) To Jan. 13: *Group Exhibition*.
- Bignou Gallery (32E57) Jan. 8-27: *Contemporary Paintings*.
- Bonestell Gallery (18E57) Jan. 1-13: *Paintings, Geri Pine*.
- Mortimer Brandt Gallery (15E57) Jan. 6-31: *Paintings and Drawings, Stanley William Hayter*.
- Brocklyn Museum (Eastern Parkway) Jan. 11-Feb. 25: *Paintings and Drawings by Jose Maria Velasco*; To Feb. 4: *Chinese Ceramics*.
- Brummer Gallery (110E58) Jan.: *Old Masters*.
- Buchholz Gallery (32E57) Jan. 3-27: *Work of Degas*.
- Chapellier Gallery (48E57) Jan.: *English Landscapes*; Jan. 13-27: *Group Exhibition*.
- China House (125E56) To Jan. 18: *Chinese Ceramics*.
- Comerford Gallery (37-39W57) Jan.: *Landscapes by Andrew Schwartz*.
- Contemporary Arts, Inc. (106E57) Jan. 8-26: *Paintings by Sidney Gross*.
- Downtown Gallery (43E51) Jan. 3-20: *Paintings by Subba*.
- Durand-Ruel (12E57) Jan. 9-Feb. 2: *Paintings by Milton Avery*.
- Durlacher Brothers (11E57) Jan. 8-Feb. 3: *Paintings by Pavel Tchelitchew*.
- (24E54) Jan.: *New Loan Exhibition*.
- National Academy of Design (108 Fifth) To Jan. 12: *American Drawing Annual Exhibition*.
- Newhouse Galleries (15E57) Jan.: *European and American Masters*.
- Harry Shaw Newman Gallery (13 Lexington at 30) Jan.: *American Paintings*.
- Nierendorf Gallery (53E57) Jan. 3: *Kandinsky*.
- Niveau Gallery (63E57) To Jan. 18: *Paintings by Raoul Dufy*.
- Norlyst Gallery (59W56) Jan. 14: *Photographic Exhibition*.
- Passodotto Gallery (121E57) Jan. 4: *A Green Exhibition*.
- Perls Gallery (32E58) Jan. 24: *Paintings by Fedovelli*.
- Pinacoteca (20W58) To Jan. 7: *Paintings by Byron Browne*.
- The Old Print Shop (150 Lexington at 30) Jan.: *Fraktur-Schriften*.
- Rehn Gallery (683 Fifth at 14) Jan. 8-27: *Paintings by John Corcoran*.
- Riverside Museum (310 Riverside Drive) Jan. 7-Feb. 18: *Chicago Society of Artists*.
- Roberts Art Gallery (380 Central Park West) Jan.: *Sculpture by Forest Whitaker*.
- Bertha Schaeffer Gallery (32E57) To Jan. 6: *Still Life in Modern Painting*.
- By Cameron Booth and Will Barnet
- Schaeffer Galleries (61E57) Jan.: *Old Masters*.
- Schneider-Gabriel Galleries (69E57) Jan.: *Old Masters*.
- Schultheis Art Galleries (15 Main Lane) Jan.: *Old Masters*.
- Seligman Galleries (5E57) Jan.: *Old Masters*.
- E. & A. Silberman (32E57) Jan.: *Old Masters*.
- 67 Gallery (67E57) Jan.: *Paintings and Drawings by Attilio Salerno*.
- Studio Guild (130W57) To Jan. 10: *Black and Whites by Patricia London and M. Nungesser*; *Watercolors by Dorothy Sklar*; *Oils by Electra Brokaw*.
- Upper Madison Gallery (857 Madison at 71) To Jan. 6: *Paintings by H. Schneiderman*.
- Valentine Gallery (55E57) Jan. 25: *Paintings by Takis*.
- Weyhe Gallery (794 Lexington at 61) Jan. 8-27: *Drawings by Henri Young*.
- Wildenstein and Co. (19E57) Jan.: *Paintings and Works of Art*.
- Willard Gallery (32E57) Jan. 3-24: *Paintings by Richard Pousette-Dart*.
- Howard Young Gallery (1E57) Jan.: *Old Masters*.

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WILLIAM MEYEROWITZ, A.N.A., noted painter and etcher, is also a leader in American art education—winner of a number of Medals, Prizes and Honors, among them the Gold Medal for painting by the Exhibition of Contemporary Artists of New England. For two successive years, 1943-44, he was awarded the Joseph Pennell prize for his etchings in color, as well as the First Prize for Painting by North Shore Art Association, and other honors. Speaking of Meyerowitz's etchings in color, Royal Cortissoz wrote "These are true etchings, the fruit of a technical process beautifully mastered."

His paintings and etchings are on a constant tour of some of America's foremost museums. His work was acquired by: The Phillips Memorial Art Gallery, Boston Museum of Fine Arts, Speed Memorial Gallery, U. S. National Museum and Smithsonian, Brooklyn Museum and many others. Among the portraits he etched from life are the late Justices Oliver Wendell Holmes, Louis D. Brandeis and Benjamin N. Cardozo, and many notables in other walks of life. N. Y. Studio art classes are conducted at 54 W. 74th St., and summers at E. Gloucester, Mass.

EXHIBITION NOTE

THE PAINTINGS OF WILLIAM MEYEROWITZ, A.N.A., WILL BE SHOWN FROM JAN. 29 TO FEB. 10, 1945, AT THE AMERICAN BRITISH ART CENTER, 44 WEST 56TH ST., N. Y. C.

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